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At the Theatres

Three years ago Bartley Campbell, while in Paris, paid a visit to the cemetery of Père la Chaise. As he stood meditatively contemplating the tomb of Rachel, he espied Mr. A. M. Palmer similarly engaged. They spoke, and the proximity of the ashes of the great actress naturally suggested theatrical topics. Mr. Palmer said he had surveyed the dramatic field in Paris and had seen nothing adapted to the purposes of the Union Square Theatre; he had secured Daniel Rochat, but he feared it would not make a popular success; he was open to negotiate for an American play; had Mr. Campbell anything on hand? Mr. Campbell replied that he had sketched out a piece dealing with a social question; that it was not yet filled out, but if Mr. Palmer chose he would submit a *scenario*, and then, if it suited him, the piece could be written with the characters so moulded as to fit the leading actors of the Union Square company. Mr. Palmer was agreeable, and another interview took place at the Grand Hotel, in which the plot of the proposed play was outlined. Mr. Palmer was pleased, and told the dramatist to go ahead and prepare the MS. Mr. Campbell returned to America, and went away for three weeks to a retired rural community, where he wrote the play. Then he submitted it to Mr. Palmer. That gentleman and Mr. Cazauran rejected it. Mr. Campbell next sent it to the Madison Square, supposing that its purity of plot would suit the peculiar requirements of that theatre. The management thought differently and sent it back. Not discouraged, the author submitted it to Arthur Wallack, who returned it in the same manner. Then the play laid idle for a time. A few weeks ago it was read to Messrs. Shook and Collier, and they at once accepted it.

Under the title of Separation it was produced at the Union Square Theatre before a crowded house on Monday evening. Its success was emphatic. A greater triumph could not have been wished. Rejected by three leading managers, it proved the judgment of all to have been at fault, justified the author's faith in his work, and rewarded Shook and Collier for their pluck. Indeed it did much more, for it opened the doors of one of our leading stock theatres to the American dramatist, who has never before obtained that recognition which is his due. The depth of significance in this direction cannot be fathomed at the first glance. The success of Separation opens vast possibilities by drawing the attention of stock managers to a class of playwrights who have been neglected in first-class quarters, and indicating that profit is not confined to the reproduction of second-hand imported dramas. On the stage where Sardou, D'Ennery and Belot have held supreme sway, Campbell scored a triumph as brilliant as any of the many identified with the history of this house.

The story of Separation, aside from its surface interest, illustrates the disturbances arising from an ambitious woman's desire to exercise the rights and perogatives that her husband enjoys, and supplement her domestic duties by making a public career. It teaches a wholesome lesson graphically and points a moral that reaches the understanding of every spectator. Dora Blair (Eleanor Carey) is the wife of Benton Blair (Charles Coghlan), a man of Puritan breeding, possessing all the sturdy virtues and uncompromising prejudices of his kind. Mrs. Blair has musical tastes and a beautiful voice. She is young and ambitious. The husband, after an absence, returns to his home in the Hudson to find that his wife has gone to make a public appearance at a charitable performance in the leading role of an opera. Angered at her disobedience of his wishes, and entertaining the strongest scruples against the stage and its surroundings, he takes their infant child and [illegible] that was taken [illegible] sends for her, but [illegible] husband makes his [illegible] the woman with her [illegible] vain scandalous stories [illegible] flirting upon her [illegible] she indignantly denies [illegible] child. Blair begs her to withdraw [illegible] of her identity from the girl, who believes her mother to be dead. The ruse refuses, but when the daughter appears her irritable temper [illegible] she struggles with the maternal feeling [illegible] respects the trust of her heart hungers [illegible] and remains silent. Events at Florence, the estranged couple are reconciled after mutual explanations and all ends happily. Meanwhile Fanny becomes engaged to a rather young man, Isaac Warren (Henry Chapman), and the other characters [illegible] the story are satisfactorily disposed. There are some charming comedy scenes between Felix Fawn (Joseph Whiting) and his [illegible] Fanny Maxwell (Mrs. [illegible] Mount Hope [illegible] is very natural. She is a [illegible] pretty face [illegible] water with its sweetheart, who is ever on the alert to discover his flirtations, but who is generally cuddled into good humor after her frequent pets by her lover's honied words. The young lady's father, Major Maxwell (John Parselle), is another amusing character. He has attended a supper with his prospective son-in-law, at which some shoals [illegible] of the opera were present, and he is consequently unable to interfere with Mr. Fawn and administer the corrective influence which that volatile young gentleman's *affairs* deserve from the father of his intended. The old gentleman acknowledges that he made a mistake in attending the supper; "besides," he adds, "I would have had more fun if I'd been alone." Mr. Maxwell, though ancient, is something of a Don Juan himself. An old maid sister, Mamie Maxwell (Mrs. E. J. Phillips), who has not emerged from the rigorous effects of a Massachusetts rearing, hovers about her brother, to that gentleman's great discomfort. These characters, together with a rude Westerner, Abner Day (J. H. Stoddart), and an operatic director, M. Meyer (Felix Morris), who, when his *diva* goes back on him, has still some compensation in "cussing the chorus"—furnish the generous supply of happy comedy with which the serious portion of the story is relieved.

Aside from the ethical aspect of Separation—which is likely to arouse some warm discussions, as some people are inclined to think that the conduct of both Blair and his wife is unusual, inconsistent and strained—it is a strong, interesting play. The materials are old, but they are handled vigorously, originally. The characters are powerfully drawn; they represent variety of contrast and fidelity to nature. Excepting that at the ending of the first act, the climaxes are dramatic. The situation where the mother meets the daughter, but refrains from disclosing her identity, is novel and impressive. The comedy is unconventional and effervescent. The parts of Fanny and Felix are quite new to the stage, and that of Maxwell is refreshingly natural. Indeed, naturalness pervades the entire play. Mr. Campbell has hit the happy medium between literary excellence and strong human interest. Those wiseacres who predicted that Separation would prove unsuitable to a Union Square audience because Mr. Campbell could not write refined dialogue, were all at sea. The language of this piece is pithy and polished. It abounds with virile ideas, healthy sentiment, and there is a dash of that breezy poetry here and there that freshens all of this author's work. Furthermore, from beginning to end, in plot and dialogue, there is not a suggestion or line that is not pure. Marital infelicity has often been selected by modern playwrights as the basis of their stories, but they have generally used it to construct adulterous dramas which are degrading to the stage and demoralizing in their effects upon the public. Purity, under ordinary circumstances, should not be singled out as a merit; it should be expected as a matter of course. But, unhappily, the sins of frail women have been woven so extensively into the woof of society dramas recently, that we may be pardoned for calling attention to the cleanliness of this particular play.

The audience applauded the dramatic situations and laughed heartily at the humorous episodes. Every line, serious or comic, seemed to tell. The author was called twice before the curtain, and on Tuesday evening, when he happened to be in a box, the same honor was forced upon him. Unquestionably Separation made a great hit with the critical first-night gathering.

[illegible] are pleased to say there is [illegible] except in praise. Mr. [illegible] husband, fairly re[illegible] He acted with an earnestness that gave great [illegible] a charming [illegible] girlish innocence and [illegible] German lad[illegible]

was nicely given and merited the encore it received. The Madison Square lost a most valuable member when they let Miss Elsler go.

Miss Du Saint was vivacious as Florine, an opera soubrette. She had the broken English tricks made on hand, which, in her case, was half the battle. Mrs Phillips and Miss Wetherell acquitted themselves satisfactorily.

Joseph Whiting was never a particular favorite of ours, but his capital comedy acting in this piece won our admiration. If it were only to see the scenes of Felix Fawn with Miss Maxwell, Separation would be well worth a visit.

Mr. Stoddart is always conscientious, always artistic. In the rough character of Abner he sustained the reputation he has acquired in a variety of parts. Felix Morris, one of the neatest and least obtrusive comedians in the profession, acted the *impresario* very skilfully. Messrs. Chanfrau, Magnus and Thompson were efficient in small parts.

The scenery, of course, was extremely handsome. Marston has never done better work than he has in the three sets shown in this play. The waits were rather long, but this annoyance will no doubt be obviated when the hands get some practice in setting and striking the elaborate scenes.

A strong play, fairly acted and exquisitely mounted, invariably attracts a large share of public attention. Separation, therefore, will in all probability hold the boards at the Union Square for many weeks to come.

* * *

Celia Logan's play, An American Marriage—rechristened That Man—was brought out at the New Park Theatre on Monday night before an audience that comfortably filled the house. An American Marriage was first produced at the Sans Souci Garden, Providence, on Monday evening, August 6, 1883, with Frederic de Belleville, George R. Parkes, Harry Allen, Frank Norcross, Sadie Cole, Helene Jennings and Celia Logan in the cast. (Harry Allen and Frank Norcross are in the present cast and assigned to the same parts.) THE MIRROR at that time devoted half a column to the production. The play was received with favor, and was played for one week. A few months afterward it was taken on the road by Helene Jennings, who was not strong enough for the leading role. The tour came to an abrupt close. Miss Logan recovered her manuscript, and began to revise the play for metropolitan production.

The plot in brief: An American girl is wedded by a Belgian-French adventurer. He tires of and deserts her, first stealing her child and telling her it is dead. Muriel Chantrey, the wife, goes to Brussels in search of the recreant husband. She takes the position of governess to the little child of the Marquise de Tangay. The child becomes very much attached to her preceptress through the coldness of her mother. The Baron D'Esmond, brother of the Marquise, is smitten with Muriel, and in the eagerness of his suit forces from her the secret of her marriage and the great wrong done her. The climax of the first act is the appearance of the Marquis de Tangay upon the scene. Muriel recognizes him, exclaims "That man!" and swoons. He had succeeded to a title, and she did not know that she was under his roof. The secret interviews between husband and wife arouses the jealousy of the Marquise, and there are stormy scenes between them. This jealousy is fed by the promptings of Mme. Lucette, a widow. Muriel would denounce her husband, but she has promised to protect his child. For a time Muriel allays the jealousy of the Marquise, but, through the plottings of Mme. Lucette, the storm bursts and the wife is ordered from the house. In the exciting scene the Marquise betrays the fact that Vivienne, the child, is not hers. Then the truth dawns upon the real mother. She refuses to leave without her child. In the meantime De Tangay has been trying to avoid exposure. He attempts to buy off Muriel, but she scorns his offers. In his desperation he seeks to poison her. He hands her a glass of water in which a powder has been dissolved; but just then little Vivienne rushes in and asks her governess for a drink. Muriel puts the glass to the child's lips; but a father's love interposes. Muriel at once sees through her husband's treachery and denounces him. The Marquise appears; the American wife's status is revealed; the Marquis seizes the glass, quaffs the contents, and falls a corpse. Curtain. This is but a skeleton of the plot.

The acts are all strongly written, except the first, which is too talky. The comedy, relegated to a fop, a family doctor and two servants, is very weak. This weakness is shown in a hilarious dance between the family doctor and the maid servant, introducing comic opera music in a very undignified proceeding, but which set the house wild. It must be admitted that the climaxes are strong, and that the play is a success.

That sterling and versatile actress, Agnes Booth, as the wronged wife, held the audience spellbound. She earned two or three recalls. Barton Hill played De Tangay very effectively, and compelled the audience to applaud vigorously. A. H. Crosby's Baron D'Esmond was rather heavy at first, but as the evening wore on he brought out the manliness of the part so conspicuously that a deserved recall fell to his lot. Mattie Earle's Mme. Lucette revealed too much forced gayety. Harry Allen's family doctor [illegible] in love with Muriel, was well acted, although at no point overstepping the conventional. Margaret Lasner was far from satisfactory as the Marquise. The part offers many opportunities, but the serious work was rendered ridiculous by the peculiar contortions of the actress' angular figure. And her stride! It was painful to witness. Count Wilsted, the fop, played by Frank Norcross, was a very tame performance. The same may be said of Charles Burbridge's Jenkins, "a gentleman's servant." The soubrette part, Elise, a maid-servant, was very well done by Rachel Booth. She is pretty, dimpled and petite, and rattled through the part to the verge of overdoing it. We must not forget a word for Little Bijou Fernandez. One easily wearies of child-actresses, but the child Vivienne was played by this mite so artlessly and naturally as to warm up the sympathies of even the veteran first-nighters. On Feb. 11 Mrs. Langtry will open for one week at this theatre.

* * *

Thomas W. Keene was given an old-time welcome at Niblo's on Monday night. The house was packed. On his entrance as the hunchback King, Richard III., the applause was deafening—some such as would have met Tom Hamblin or John R. Scott at the Old Bowery. For a full three minutes the actor could not be heard; but he kept up his stage business until he was forced to bow acknowledgment after acknowledgment. The two extremes of New York theatre-goers had met, and they vied with each other in applause in season and out of season. Down-town had met up-town half way, and the friction kept up a continual uproar. The newspapers and the clubs were well represented, and these *delectanti* made the night howl. It was Keene's Metropolitan debut as a star, and, in the language of the unseasoned reporter, it was "an occasion long to be remembered."

Thomas W. Keene is an actor of the robust school. His voice is clear and his utterance distinct. In the exciting scenes there is less of rant than we had been led to expect. All the well-known points were well made and were promptly recognized. If any actor possesses that quantity, magnetism, Mr. Keene has it in remarkable degree. His conception of Richard is in many respects original; and his innovations, while they may be objected to by some, are in nowise offensive. That he has made the character a careful study is evident. But the conception is not all art; he has had an eye to capturing the masses. His Richard is not the Richard of Edwin Forrest, or of Barry Sullivan, or of Edwin Booth; but in the acting there are traces of all. To sum up, it is a performance well worth seeing, as it recalls the fire of other days, when the pit was wont to rise.

Newton Gotthold was rather a tame Richmond. His lines were well delivered, but he lacked force. P. C. Hagar was a very good Buckingham, and well-deserved the applause he received. C. B. Hanford deserves praise for his performance of Tressel. The same may be said of Eugene Moore's Catesby. Carl Ahrendt's King Henry was commendable. The Lady Anne of Anna Warren Story was earnest in acting—very pathetic—but lacked merit in elocution. Constance Hamblin, as Queen Elizabeth, carried off the honors in the female cast, and was recalled twice. As the Prince of Wales, Katie Baker had one recall. The not very important part of the Duchess of York was well done by Mrs. S. A. Baker. The play was finely mounted, and the commodious stage gave good effect to the battle scene. Monday next, Mrs. Langtry for one week.

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Wanted—A Partner, a nondescript performance, is the bill at the Star Theatre this week. The piece is principally noticeable for the well-known comedians appearing. Among them are W. A. Mestayer, of Tourist fame; R. E. Graham, John Gilbert, J. B. Radcliffe and Harry Bloodgood. Wanted—A Partner is a revision of Hix's Fix, and it is not in much better fix than under the old name. But it affords a lot of clever people to appear in specialties and create hilarious fun. Graham gives a funny imitation of Irving's Hamlet. He has made a hit in it. Mestayer's Downy Dangerfield creates a good deal of laughter, but the performance is not an improvement on T. Henry Slum in The Tourists. The acting of Harry Bloodgood, as Colonel Vere de Vere Hix, is rather forced. J. B. Radcliffe's Eli de Hugg received a large share of the applause, his sketches being far above the average.

Helen Lowell, as Clare St. Aubyn, an Aspirant, developed unexpected talent. The other ladies in the cast were Kate Foley, Sophie Hummell and Lizzie Robbell. They were all successful in keeping the fun going.

* * *

Confusion made a hit at the Fifth Avenue Monday evening, where it was played for the first time in New York, before a large and highly pleased assemblage. The piece is a farcical comedy, and it abounds with laughs and go from beginning to end. The spectators were kept in an almost perpetual roar of laughter during the three rattling acts.

The piece is by Joseph Derrick, of London, and it has been acted in that city already over two hundred consecutive nights. It is as flimsy as gauze, being constructed of the frothiest imaginable material. It would be manifestly absurd to call the combination of mistakes and complications which form the groundwork a plot, as that word is altogether too lofty to suit the affair.

The whole thing hangs upon the confusing of a pug dog with a live baby, and the absurd misunderstandings that come about from the surreptitious introduction of the four-footed animal into the house of a Mr. Mortimer Mumpleford. The baby belongs to a couple of domestics who have been married clandestinely. The husband, Mr. Mumpleford, supposes that the young one is the property of his wife. This misunderstanding is very ingeniously worked into a number of highly absurd but unquestionably funny complications, and there is much food for laughter before the mystery is finally cleared up and the various characters of the piece are reconciled and made comfortable.

The dialogue is smart if not witty, and the humorous situations are devised with considerable skill. The author deserves credit for making a very amusing three-act farce out of the most trivial material. Confusion is not a cleverer piece than Pink Dominos, but it is vastly superior to Forbidden Fruit, The Great Divorce Case, and half-a dozen more follies of the same class that have achieved success.

The company did admirable work. Henry E. Dixey gave an extremely funny performance of Christopher Blizzard. For the nonce he discarded his variety tricks and confined himself to legitimate low comedy acting. Harry Saint Maur was capital as Mortimer Mumpleford, scoring more satisfactorily than he has yet done. He played with an exuberance and dash that entitle him to rank among the best of our light comedians. Herbert Gresham was good as Rupert Sunbery, and Messrs. Fisher, Frankau and Clifton acted small parts efficiently.

As Rose Mumpleford Florence Gerard was very charming. When we first saw this lady in Money and the Celebrated Case, she was manifestly out of her element. Comedy is her *forte*, her London success having been attained in this line. She should drop serious parts in future. Maria Davis was excellent as Lucretia Trickleby, a comic old woman, adding a large share to the enjoyment of the evening. Vernona Jarbeau as Maria, a domestic, was pert and pretty. She is a vivacious soubrette. Netta Guion in the minor part of Violet did all that she could. The comedy was nicely mounted.

Preceding Confusion (which is too short to fill out a whole evening) a brief burlesque by William Gill called Distinguished Foreigners was acted. In this Mr. Dixey gave an amusing imitation of Irving as Shylock and Miss Gerard faithfully reproduced the artistic idiosyncracies of Ellen Terry as Portia. The imitations were clever and caused much amusement. The palm was borne off by Miss Gerard, however, as Mr. Dixey's mimicry of the English tragedian was merely a crude burlesque, not to be compared to the admirable imitation given by Nat Goodwin last week at another theatre. William Gill played a broken-up manager and Maria Davis was his child Bijou—modelled after the Infant Phenomenon in "Nicholas Nickleby."

The present bill will be continued at the Fifth Avenue for several weeks. Later Confusion and Distinguished Foreigners will be transferred to Haverly's Comedy Theatre, previous engagements requiring the Fifth Avenue stage for other purposes.

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Buffalo Bill Cody is a prime favorite with the Bowery boys, and it occasioned no surprise, therefore, when the curtain of the People's rose on Monday night in the presence of an audience that packed the theatre. In the gallery the patrons were wedged so tight that the people below entertained uncomfortable fears that the mass of humanity might overflow and pour down in a dirty and destructive stream upon the heads of the aforesaid visitors below. But it didn't.

Mr. B. Bill appeared in four acts of love, revenge and wholesale carnage entitled The Prairie Waif. To the intense delight of the sanguinary small-boy in the front, Mr. B. Bill slew aboriginal warriors by the dozen. To lend realism to the conflicts, real fire water-drinking savages and genuine seven-shooters were introduced. Scouts scouted, trappers trapped, and amid them all the hirsute Mr. B. Bill roved as the protector of virtue in the person of the prairie flower from the machinations of the old-fashioned, out-and-out villain who pursues her with tireless industry. We will not give the plot of The Prairie Waif—it would be violating the legal rights of the dime-novel publishers. It manages to bring in plenty of powder and an equal plenty of Bill. Hence it was eminently satisfactory to its spectators.

Of the company, Harry W. Mitchell as Mark Stanley and Julie Keene as Hans were received with most favor, while Lydia Dysart as Oneta and Lizzie Conway as Sadie acquitted themselves creditably.

In the second act Buffalo Bill did some fancy shooting that evoked applause. In the last act a band of Sioux, with unpronounceable names, chanted what the programme described as the wild and weird songs of the forest. These vocal efforts sounded more like the howls of a teazing Tommy on the back fence. Next week at the theatre, The Stranglers of Paris will be acted, with Dominick Murray as Lafon. The week after Boucicault will appear in The Shaughraun.

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Fun on the Bristol was done by the [illegible] company at Haverly's Comedy Theatre [illegible]

Monday evening. The exhibition, with the exception of two or three people, was wretched. The man who played the widow, Ed. Carroll, left the company on Saturday, and John W. Ransone acted the part in his place. He used Dutch dialect instead of Irish brogue, but in a performance so bad as this was, taken altogether, a little trifle like that did not hurt. Perhaps the report that the company had had no salary in some time put a damper on the entertainment. Frank Tannehill, Jr., was one of the few good features of the production.

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Sol Smith Russell is one of those modest stars that are content to shed their mild radiance for the better part of the time upon the rustics. And yet he is a very agreeable comedian in his line. Some people may not like the line and consequently dislike the comedian, inasmuch as both are certainly a little old-fashioned. We are not of that sort, however. We have always had an exclusive little nook in our heart for Russell, and after seeing him at the Grand Opera House on Monday in Edgewood Folks, we felt that he ought to put in an appearance among us at less protracted intervals. Edgewood Folks is a stupid comedy, and the only excuse it has for existing at all is the prominence it gives Mr. Russell as Tom Dilloway, the hero. The well-known specialties of this actor were received with signs of appreciation Although some of them were stale, all of them went with a vim. The company Mr. Russell brings with him are for the most part capable of their not particularly exacting duties. Messrs. Scott, Bond, Lindsay and Gilfether and Misses Bray, Maddern and Brown are the names of the people who rendered most efficient service. Next week an M. S. company in Esmeralda.

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Tony Pastor's principal feature this week is called Mulcahey's Jubilee. It is a broad farce depicting the humors of the turf. The adventures of the hero at Brighton Beach caused roars of laughter. Dan Sully assumed this character, while that of Clarence Slapover, a young man who "knows it all," was made extremely funny by Jacques Kruger. In the olio department several well-known specialists appeared. Among these were the famous Martens, who gave some yodl songs and their realistic cat duet. Lillie Western, Paddy and Ella Murphy and Florence Irwin were among the rest of the artists in the programme.

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The admirers of Gus Williams had another opportunity of attesting the good-will they bear their favorite, at the Third Avenue Theatre, on Monday. One of the Finest has been played here often, but it is by no means played out. The house was well filled and the piece, or rather Mr. Williams as John Mishler, occasioned much enjoyment. The Square in Summer, Burling Slip and the other local scenes were given with the proper degree of realism, while the actors engaged in supporting the star acquitted themselves satisfactorily. Next week the theatre will be given over to the vagaries of That Man, Celia Logan's new play.

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Gabriel Conroy, at the Rankins' Theatre, last week, with judicious lopping, was worked into capital shape before Saturday night. The receipts grew night by night, and the last performance was given with the standing-room-only banner hung on the outer wall. Mr. and Mrs. Rankin were credited by their audiences with having created characters that are bound to live as long as the parts they acted in The Danites. Mr. Bryton also scored well. On the road Gabriel Conroy should enjoy ample prosperity.

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Emmet in Fritz, the Bohemian, at the Fourteenth Street Theatre, is drawing the usual crowds that gather to witness the performances of this favorite dialect comedian. Mr. Kean's piece has met with rather rough treatment from some of the critics, who always load their guns with buckshot to bring down small game. The comedy is neither better nor worse than one has a right to expect. It suits Mr. Emmet's wants capitally, and that was all that Mr. Kean intended when he wrote it. Next week Emmet will appear for a few nights in his old Fritz in Ireland.

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A cloud seems to hang over Duff's Theatre on Broadway. From a theatre of productions it has been transformed into a house of revivals. Failure after failure has so shaken the confidence of the manager in his own resources and in the drawing power of his slim soubrette masquerading as a leading lady, that he desperately clings to an old success, as a drowning man clutches at the proverbial straw. Duff's straw is 7-20-8.

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Tuesday night there was an unusually festive audience at the Theatre Comique, the occasion being the one-hundredth performance of Cordelia's Aspirations. All the ladies present were made glad with souvenirs, while the men were content to take away favorable impressions of the funniest of all Harrigan and Hart's local plays.

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At the Madison Square this (Thursday) evening Hjalmar H. Boyesen's romantic play called Alpine Roses will be produced. The Rajah was taken off Tuesday night, and last evening the theatre was closed to the public in order that a dress rehearsal of the new piece might be held. The scenery will be very picturesque. Two of the acts are laid in the Tyrol and two in the German capital. The cast will include, among others, Georgia Cayvan, Mme. Von Stamwitz, Thomas Whiffen, George Clarke and Richard Mansfield.

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Deception has caught hold tenaciously at Wallack's, more than realizing the expectations of Mr. Wallack, who reposed very little confidence in the anonymous comedy. The situations are funny, the dialogue is bright and the acting, particularly in the cases of John Gilbert, John Howson, Osmond Tearle and Rose Coghlan, is exceptionally good. For the present it may be presumed all other pieces are postponed; but the ways of the Wallack directory are so mysterious that the future cannot be foretold with any degree of accuracy.

The Musical Mirror.

The last representations of that tuneful and pleasing opera, The Beggar Student, are taking place at the Casino. Next Monday, with new scenery, new dresses and a capital cast, The Merry War will be produced. That this charming piece has hitherto failed to secure prosperity in New York is not so much due to any defects of its own as to the force of adverse circumstances and bad management. The prettiest opera that was ever written could not succeed against such odds as Summer heat, quarrelsome principals, disorganized chorus and irresponsible business direction. And yet The Merry War had all these to contend against when it was brought out at the Star a couple of years ago. Now it will have a fair chance. Everything that liberality can do in the direction of *mis-en-scene* and that talent can contribute to the vocal and acting requirements of the work, will be done. At least so the powers that be promise. Whether the bright promises of managers, like those of political candidates, are to be relied upon or not we will not say. But that extensive preparations are being made for the forthcoming production we have evidence.

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Of Orpheus and Euridyce, it is an old tale to say that the houses are goodly in proportions, that the bright music and glittering dresses charm the ear and eye, and that the girls are pretty and the comic people funny. Yet such is the case, and in the interests of truth it must be recorded. The management, we understand, are preparing for another production, the announcement of which, together with the date of its *premier*, may be expected before long. By the way, things at the Bijou, behind the scenes, have settled down to a state of monotonous quiet. Whether this is the lull that precedes another storm among the brood of librettists remains to be seen.

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The Sunday concert at the Casino passed off with the usual success. Emma Juch, Ovide Musin, Carreno and Falletti, were the principal performers. The house was good. On the same night a popular concert was given at the New Park Theatre by the Marksteln organization. The entertainment provided pleased the audience.

Personal.

JEFFERSON.—Joseph Jefferson closes his season at Nashville on Saturday night, and then goes to his Louisiana plantation for the remainder of the Winter. The company return to New York in a special car. Mr. Jefferson starts out again in April. The present season has been very profitable.

IRVING.—We are having lots of Irving burlesque. Goodwin hacked him up in Mathias, in The Bells, last week. This week Harry Dixey is doing up his Shylock, at the Fifth Avenue, while R. E. Graham is paying his respects to his Melancholy Dane, at the Star. Goodwin's burlesque is by far the best.

PAXTON.—Mr. George Paxton informs our Bethlehem (Pa.) correspondent that he has been engaged for the Wallack stock of '84–'85. Paxton is now doing the Count Something in Fun on the Something, and it is from this material that the Wallackian management unerringly selects its stock. However, he requested the correspondent to make the announcement, and here it is.

WOOD.—John B. Wood, known among his familiars as "Doc," died suddenly last Saturday. He had been connected with leading dailies for a quarter of a century, and died in the harness. In newspaper circles he was known as the "Great American Condenser," on account of the mania he had for condensing copy. This "mania" served him well on the *Sun* when Dana took charge and it became a live newspaper. But he fell into a rut, and younger men, with all his ability and few of his failings, supplanted him. Dr. Wood was very popular in the guild, and was for two terms President of the New York Press Club.

BOOTH.—Barton Hill led Agnes Booth before the curtain, at the New Park, on Monday night, and presented her with an Elks' badge on behalf of the members of that Order. It was inteded as a mark of recognition of her zeal in behalf of the B. P. O. E; but Mr. Hill, in his speech, unintentionally paid the actress a dubious compliment when he said he could recall no particular occasion on which she had appeared at an Elk benefit—or words to that effect. He should have been better prepared. A similar badge was given to Janauschek on Saturday. Clara Morris is to have one, too.

The Giddy Gusher

"You can never have too much of a good thing," as the Lord said when he built Bartley Campbell. But it isn't quite the thing when Bartley takes that remark as his own guide. Separation is a good play in the first act, when the baby was induced to be quiet and allow it to proceed; it was interesting in the second, and it was very fine in the third; but the fourth was a fall from grace, and should be sawed out remorselessly.

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The day when Bartley and I become partners in a dramatic tailoring establishment, where all sorts of theatrical folks can be fitted with plays, will be the day when the drama will look up. I can see just where Separation might be Separate. The fourth act should be cut out. Every telling line in it might be scattered over the preceding and succeeding acts. The reconciliation might be brought about by Miss Elsler, and make her part thereby a really good one, without detracting from Miss Carey's, with which she is overweighted.

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Then another difficulty Bartley labored under: He was writing a play for a certain company and had to lug 'em all in. The story could have been successfully carried out without Mrs. Phillips, Mr. Stoddart, Parselle or Felix Morris; but these people must be provided for—and there you are.

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I fully expect to hear that my dear Campbell's latest success is in four acts, which will take in all that's good in it, and that's a good lot.

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Don't go to the opera without a hat if you wear a Langtry front. Next to seeing a woman's front teeth jump, the most heart-rending spectacle is to see the top of a woman's head wobble. A movable scalp is not desirable. Some old actor, whose name has escaped me, had the faculty of moving his scalp back and forth a couple of inches. This operation taking place with a hat on gave you an impression that he was coming to pieces. But when a lady settles a hairpin on the back of her neck and her entire roof rises, you feel as if you were going to pieces. I watched an old girl the other evening at the Academy; she had a heavy dagger set with brilliants piercing the knot of hair behind. Every little while this big ornament, having no grip on any hairs belonging to a skull, would sag, and my interesting friend's intellectual developments would all be discovered, the dagger would be down in the nape of her neck all of a sudden in some mysterious way. She would get in a snatch on that Langtry front, down would come the delicate curls close to the eyebrows, and the old dagger would take a fly up to the centre-board of her head.

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There are so many ways out of this difficulty that I am surprised to encounter it so frequently. A little mucilage on the top of the head, or Spaulding's glue on the bump of revelations, prevents 'em. Then, on the balance-pole principle, when a heavy old dagger is stuck in behind, some little thing, like the curling tongs, left in the front hair will keep the ship trim.

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I've been up in Hartford this week helping Matt Hewins with a Pool Tournament. Among the Gusher's numerous accomplishments, shooting pool takes a front seat. Hartford is a great place. It has a few tip-top men in it, notably a Mayor named Bulkley, who has in the teeth and eyes of 11,000 Mrs. Grundys (existing according to the last census in that festive place) done some very square and manly acts.

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But I was reminded at Meriden of an event happening many years ago by the boarding of the cars by a mean, contemptible-looking man I had thought dead years ago. This man's name is Doolittle, and he used to be keeper in the Wethersfield States Prison. He bears on his face some awful scars.

I think the time is not far distant when the festive Connecticutter will begin to believe that if he would have "his days long in the land," he must not, when appointed State's Prison Warden, act as though the spirit of Danton and Robespierre had possession of his Yankee body. That small but severe State began a swindling warfare on man and beast many years ago, when a peck of hickory nutmegs, "biled" in a pot, with one original Jacobs, did well enough for flavoring the unimpassioned doughnut of that innocent period, and when shoe-pegs sharpened at both ends passed for nuts with the moonlightened boys. But time has changed all that. The blue laws and the wooden nutmegs have passed away, and the only vestige of the ignorance, the superstition and the barbarity of those early days exists in a small town six miles from the capital, Hartford.

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This town smells strong in the nose of high Heaven for many and various offenses. In the first place, Wethersfield is one vast onion bed. Every woman and child in it has corns on his or her knees from kneeling at the eternal task of weeding. Tears fill the eyes of the stranger within its gates when first the affecting effluvia bursts upon his nose. It is an old town, a pretty town, with old, old houses and magnificent elms, and the pleasant bit of the Connecticut River known as Wethersfield Cove, hid away among green fields and waving onions. But of a sudden a turn in the elm-embowered road brings you face to face with a huge blue-stone mass of buildings, whose grated windows and forbidding aspect plainly tell you you are fronting the Wethersfield inquisition—the Connecticut State Prison.

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Prisons were not built for rewards of merit. It is not supposed their inmates are happy or expect to be. But as there is a merciful God above, to whom the best of us pray for mercy, never for justice, so should the guilty (and sometimes the unfortunate and not the guilty) find the justice meted to them by imperfect man tempered with that attribute of divinity. If ever there has been inhumanity shown to poor fallen humanity, it has been within those dark blue walls. I question if ever the dungeons that echoed to the groans of the tortured Ugolino, or the unhappy Leonardo da Vinci, heard more of man's misery than the Connecticut State Prison. Warden after warden has fallen before the maddened victims of their tyranny, till it really seems as if the law of self-preservation would in some way control the Connecticutters' wild desire to oppress and destroy.

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And so I am prompted to tell you the story of Doolittle and the woe his face came to be seamed. A good many years ago a young Irishman came to this country and opened a modest little liquor and cigar-shop in the city of New Haven. The building occupied by Gerald Toole for this purpose was a frame dwelling-house, further inhabited by several families. One night this building burned, and Toole, being insured fully, was accused by his landlord of incendiarism, tried, found guilty by twelve bullheads on evidence of a very weak character, and sentenced by some judicial lightning-bug to imprisonment for life. A mere boy of twenty, he was consigned broken-hearted to the tender mercies of the Wethersfield prison. He had never made a shoe in his life, and for that reason probably the estate authorities put the poor devil in the shoe-shop. He meekly, humbly went to work to do his best. In a few weeks he got so well up in his part of the business that the overseer in charge told him he *must* do this particular branch of work on an entire case (12 pairs) of shoes each day or take a flogging. Day after day saw that poor young wretch working with all his might only to accomplish nine or ten pairs, to be flogged with leather thongs in the hands of a huge blackamoor; to have his raw and bloody back washed down by a bucket of salt and water; his shirt put on and his maimed, mangled carcass thrust into a cell, where sleep and misery refused to lie down together. Day with its blessed sun followed these nights of horror, till finally the man Toole was turned into a fiend, who looked upon any means of escape as justifiable.

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There came a day when, working desperately at his bench all the hours allotted to him, night overtook him with only the eleventh pair completed. He was as usual taken to the stone-room, where the negro and the whip awaited him. This time the forlorn, abused wretch had made up his mind that if he must die he would sell his life dearly. As the inhuman overseer, Doolittle, with his assistant, began stripping the victim, the warden entered the room, and, falling on his knees, poor Toole begged him to interfere, plead with him as if for life, assured him another day, he thought, he would be able to get through his case of boots; that he had done his best that day; but his prayer was of no avail; the warden told them to go ahead with the flogging. The shirt was torn from his raw back, and the lash of the negro descended. In a moment, however, the scene was changed. Instead of tremblingly receiving the cruel lash, the victim suddenly turned upon his tormenters with a small shoe-knife he had concealed in his waistband, and making an onslaught on the entire party, cut and slashed right and left amongst them. The fiend Doolittle and the brute negro each got gash after gash, and as the warden came within reach of the infuriated man, he got a rip from the flying knife that loosened his unnatural bowels for the rest of his natural life. Grabbing his injured crop with both hands he made for his office, sat down, and in less than a brace of shakes gave up his little ghost.

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After the warden left the flogging party, there was a reinforcement. Toole was overpowered, kicked, beaten, dragged and left in a dark cell for dead. However, the warden was a game man, and as a natural consequence [illegible] would he wanted on a charge of murder. From the cell they went, got the half-dead creature out and went to work fixing up their case to make a presentable show in the Hartford courts. This miserable man was tried, convicted and hanged, all in due time, and three years thereafter there died in New Haven the owner of the house poor O'Toole was sentenced for burning; and this incident on his death-bed confessed to the priest that he was the real culprit. The good father would not, and did not, grant him absolution till that confession was made to the world and not to the Church.

Law has got into such a muddle in this country, and "put-up jobs" so often set for stead of even-handed justice that going through our own prisons, I am not sure I am viewing the real worth and virtue of the State, put out of the way of interfering with criminals by those who manage the bar and bench; and certainly the inmate of the Connecticut State Prison show some of the keepers and matrons to be harder and wickeder than the criminals under their charge.

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Now you see what meeting a blessed Connecticutter can do awakening memories in your Grave Genius.

George B. Waldron.

At the request of several friends, we publish a brief sketch of the professional career of the late George B. Waldron. It is from the pen of one of his intimates:

George B. Waldron was born at Waterford, N. Y., Dec. 18, 1838. He died in the same town on the morning of Dec. 27, 1883, having worked up to ten days prior to his death, which was caused by consumption, after an illness which lasted several years.

When a boy he was apprenticed to a shoemaker at Mechanicsville, N. Y., but he was of an adventurous and roving disposition and could not long remain in such a tame occupation, and he soon left, and then began a life of wandering and adventure such as falls to the lot of few men; and during his Bohemian existence he acquired his education as best he could. He did anything he could in the way of honest work until the year 1859, when in April of that year he shipped in the Hoyt, and while on board the old *Mississippi* (in which nearly all the prominent ports of Europe, Africa, China, Japan, etc., among others being St. Helena, Cape Town, Singapore, Ceylon, Hong Kong, Shanghai, etc., and finally, in November, 1854, he arrived in San Francisco and became stage-struck, and went to Sacramento and made his first appearance on the stage as a super in The Corsair at the old Sacramento Theatre at a salary of six dollars a week, being also to help the property man. Here commenced his career as an actor, which he followed up to the time of his death. He soon got to playing good parts, and did the Ghost to Edwin Booth's Hamlet during his first year. He played leading and the leading heavy business for years throughout all the Western States and Territories, often managing on his own account. It is impossible to give a list of his parts here, for he played in almost everything known to the American stage for years. After a season at Salt Lake City, and on the eve of his departure from there, he received a letter from Brigham Young thanking him for the pleasure he had afforded him by his fine acting, and praising him for his gentlemanly behavior while leading man of the company. In 1865 he came East, and during the years '67, '68 '69, and up to '72, played engagements at the leading theatres in Chicago, St. Louis, Memphis, New Orleans, New York, Philadelphia, and in all the principal cities, and supported and played with all the great stars, among whom were Forrest, Booth, Sothern, Madame Scbiller, Janauschek, Clara Morris, Cushman and many others. He also played with Mrs. Rousby during her engagement here.

In '76 he went to Halifax with Pat Hanney, and before he closed there he managed the theatre himself. During the seasons of '77-'79 and '80 he played in New York City and the New England circuit, with an occasional trip South and West. In '79 commenced what proved a long engagement with McKee Rankin, in The Danites. He made a decided hit as the first Danite, a part which he played in all the cities and towns of this country subsequently, and on April 3, 1880, sailed with the same company on S. S. Spain for England, and opened at Sadler's Wells Theatre, April 26, and his part was the hit of the piece, as every evening paper told him the next day. After their engagement in Great Britain he returned to America, and still continued with Rankin until '81. Summer of '81 he took a company up the Western Lakes, meeting with fair success, and for the season of '81-'82 occupied a position for himself and wife with Janauschek; and season of '82-'83 engaged with Gus Williams, with whom he remained up to the time of his death. During the years between 1862 and '84 he was accompanied by his wife, who was always the faithful helpmate and adviser, a fine actress and an exemplary woman. Of Mr. Waldron none who knew him well had any but good words. He was known as a gentleman and a fine actor, and during the last year of his life, when he suffered intensely, he exhibited a degree of fortitude and will seldom witnessed, and when he left the company, and all realized that he would never work again, it cast a gloom over all, and he was greatly missed and sincerely regretted.

Samuel Colville informed a Mirror man yesterday that Fritz in Ireland will be produced at the Fourteenth Street Theatre on Friday night. This is the last engagement Emmet will play in New York City this season. Raymond, Nat Goodwin, The Merriments of Paris, Taken From Life and The World follow.

PROVINCIAL.

BOSTON

Boston Theatre: The Gladiator, Julius Cæsar, Othello and Richard III. were played during the third and last week of John McCullough, and were given in his excellent way as regards himself and his support generally. Joseph Haworth did well, though no more. Mark Price, who was the standard villain of the Boston Theatre for so many years, looked at first out of place as Cassius in Othello; but after a few moments it was seen that he played it with good discretion, especially in the drunken scene. Viola Allen gives great promise. Not only that, but her success is marvellously near a triumph. Her Virginia did not prepare me for what followed. Her Desdemona was a revelation. Her girlish figure, voice and face lent a pretty effect to Shakespeare's creation. Why should the character not be girlish? A mature woman would never have made such a fool of herself. But her Lady Anne, in Richard III., startled her limbs. She pitched her voice too high in the scene with Gloster, where he stops the procession, though her "protesting too much" just before yielding was artistic. But her voice sounded as though strained. She is a beautiful young woman, is entirely devoid of self-consciousness, and gives promise of making a fine artist in a season or two. Thatcher, Primrose and West's Minstrels follow for a week.

Globe Theatre: Confusion, revived for a week, drew another week of full houses; and it displayed quite a bit of diplomacy on the part of Manager Stetson, who has been in Boston a great deal for the past week or two, to give the play with another co., with the exception of Sadie Martinot, whom Rose was graceful and pleasing, as before, while the co. generally did ample justice to the fun. Old Love-Letters was given each evening by Louis Morrison and Sara Jewett. They made the characters more youthful than did J. E. Whiting and Agnes Booth some years ago at the Park, which has both advantages and disadvantages. Miss Jewett made Mrs. Brownlee a little more petulant and high-strung, while Mrs. Booth's characterization was more rounded and possibly artistic. The same comparison may be made between Mr. Morrison and Mr. Whiting. Each interpretation has its advantages and favorable situations. Mrs. Langtry in A Wife's Peril follows for a week.

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HELENA.

Helena Opera House (B. S. Fitzpatrick, manager): Eunice Goodrich Comedy co. came, Jan. 21, 22, to only fair business, on account of very cold weather. Miss Goodrich made an excellent impression as Zig the Actor's Daughter.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): Emma Abbott opened her engagement, Jan. 16, with King For A Day, to a crowded house. Faust was presented, 17th, to one of the most select audiences ever assembled in the Grand. Rigoletto, 18th, was played to a smaller audience, but none the less appreciative. The engagement was closed, 19th, with Mignon. Lizzie Evans came, 21st, 22d. As this was her second visit here this season she did not do a very good business.

CALIFORNIA.

OAKLAND.

Jan. 21.—Oakland Theatre (F. W. Bert, proprietor): Last week, Michael Strogoff to large houses. This week, instead of the Two Orphans, as advertised, Bartley Campbell's great play, the White Slave, will be put on. Adele Waters and Frank Wright are to play the leading parts. Julius Martinetti and his pantomime co., late of Grand Opera House, will appear week of Jan. 28th. The price of admission has been reduced, so larger houses may be looked for.

Oakland Tivoli (E. Barrett, proprietor): Fedora, with Henry Aveling and Emma Heath in leading characters, drew large houses every night last week, especially on Aveling's benefit. This week Georgia Harper Wilson and Frank Wilton appear in a Victim of Circumstances and in the farce of An Actress of All Work. La Belle, the Water Queen, this week. Reappearance of Hattie Williams in The French Spy, Jan. 28. Barrett has taken Frank Rosebach as a partner in his new enterprise, and has made him manager of his Sacramento Theatre.

COLORADO.

DENVER.

Tabor Opera House (J. B. Last, manager): Frank Mayo opened Jan. 21st, for a week. Business nothing extra. Milton Nobles will open 28th, for a week.

Academy of Music (W. J. Berkley, manager): Rentz-Santley Minstrels will appear on Jan. 28 for a week. House closed this week.

Items: W. J. Berkley, of the Academy of Music, was called away suddenly to San Francisco on Sunday evening. He will return the later part of the week.—Roller skating seems to be all the rage here, and it is hurting theatrical business a great deal.—Messrs. Belmont and Hansen are making a clear profit of $100 to $150 a day.

CONNECTICUT.

WATERBURY.

Opera House (Jean Jacques, manager): Callender's Minstrels drew a good house, Jan 23, and gave very general satisfaction. On the 24th, the Boston Theatre co., in The White Slave, although the night was very stormy, filled the house. Barry and Fay's Comedy co. is booked for 31st.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Tony Denier's Humpty Dumpty, to a fair house, Jan. 20th. Entertainment, as a whole, good, and that part furnished by Messrs. Ravel and Melville particularly so. The date of the appearance—first here—of Barry and Fay, in Irish Aristocracy, has been changed from the 28th to 31st.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Buffalo Bill and comb., Jan. 25th, to an old-time house. Receipts $450. An excursion train was run on D. and N. R. R., besides special rates on other roads.

DANBURY.

Opera House (C. L. Taylor, manager): The Boston Theatre co. presented White Slave, to a large and fairly pleased audience Jan. 22. The scenery, as usual, was fine. Callender's Minstrels more than pleased a good house 24th.

NEW BRITAIN.

Opera House (C. B. Palmer, manager): Boston Theatre co.'s White Slave, Jan. 23, gave great satisfaction to a full house. The co. is, with few exceptions, the same as played The World and White Slave last season. The second of a series of subscription concerts, 24th, drew a large house, composed of the aristocracy. Every selection was well rendered by Adolf Hartdegen, Walter J. Hall, Edmund Herrmann, and Adolf Hartdegen, violincellist. Gus Williams, 7th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): McCaull's Opera co. presented The Queen's Lace Handkerchief, Prince Methusalem and Princess of Trebizonde, last week, to good houses. Bartley Campbell's White Slave this week; Mr. and Mrs. Florence, 4th.

Ford's Opera House (John T. Ford, manager): Lytton Sothern in Sam, The Nervous Man and Dundreary, drew good houses last week. A portion of the proceeds of each performance was given to the Charity Fund. This week, Callender's Minstrels; Boston Ideals, 4th.

Theatre Comique (T. E. Snelbaker, manager): The comedy, Who Owns The Baby, and the Nao-Nac Dancers, this week.

Items: A fine concert was given at Congregational Church, Jan. 28, by the St. Cecilia Quartette, composed of four very fine singers, two soprano and two contralto, Misses Minnie Ewan and Detweiler, and Mrs. Powell and Mrs. Mills. The latter lady has a remarkably powerful voice. Mrs. Powell who has a lovely voice, and has composed several pretty songs, sang for the first time in public, one of her latest, "Sweetheart." For answer to a recall she gave "Hushing Corn," a composition by her husband, Lieut. J. S. Powell.—Remenyi comes to this church, 13th.—Professor Carpenter, with Wonders of Mesmerism, this week at Masonic Temple.—Wright's Dime Museum was shut up Saturday night by a constable. The proprietors have been giving a big show and sinking money for some time.—There was a Baby Show last week, but no prizes were paid. It is said that a first-class show will open at the same place, D and Ninth streets, soon.—The Elks have a benefit, 13th, with Boston Ideals as the attraction.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Rice's Surprise Party, in Our Goblins, to light business, Jan. 21 and 22. Modjeska, to the largest house of the season, 23d. Annie Pixley, to fair houses, 25th and 26th. Minnie Maddern, 28, 29; Bartley Campbell's White Slave, 31th.

Items: Handsome photographic souvenirs of herself were distributed to her patrons by Annie Pixley.

ATLANTA.

DeGive's Opera House (L. DeGive, manager): The Atlanta Parlor Minstrels, under their new name of the Mammoth Parlor Minstrels, gave the usual minstrel entertainment, Jan. 21 and 22, to comparatively good houses. Crowded and delighted audiences greeted Joseph Jefferson, in The Cricket on the Hearth, 23d, and Rip Van Winkle, 24th. Modjeska received the same tribute for her superb portrayals of Gilberte, in Frou-Frou, 25th; of Imogene, in Cymbeline, 26th, and of Rosalind, in As You Like it at matinee same date.

Items: Joseph Jefferson opens in Nashville, Tenn., on 31st, for three nights, closing his season there, when he leaves for his plantation in Louisiana, while his co. goes to New York in a special car. His next season begins in April.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): Joseph Jefferson, with a splendid co., came Jan. 21 and 22, to good business. Our Goblins, 23d, by Rice's Pleasure Party, to fair house. Modjeska presented As You Like It, 24th, to the most fashionable audience of the season. She was called before the curtain several times. The co. throughout is very fine, especially Mr. Barrymore. Minnie Maddern, 31st.

Items: For a long time the heating facilities of the Opera House have been very bad, but I am glad to state, for Manager Cohen and the public, that the house is made very comfortable now in the very coldest weather.—Rice's Pleasure Party but one night, 24th, on account of bad booking.

ALBANY.

Willingham's Opera House (Daniels and Rosenthal, managers): M. B. Leavitt's Gigantean Minstrels, 22d, to light business; co. only fair. Minnie Maddern, 25th, to fair business. Josephine Bailey, 27th.

Item: Mazo's Humpty Dumpty, booked for Jan. 23, failed to appear. Your correspondent is informed that the party collapsed in the "Land of Flowers."

MACON.

Ralston Hall (Turpin and Ogden, managers): Modjeska had a large and fashionable audience, 23d. Joseph Jefferson's advance sale for his performances, 25th, in Rip Van Winkle, was the largest known in years; prices: $1.50, gallery, $1. Minnie Maddern, matinee and night, 26th had good business. Mayo's Big Show, under canvas, was poorly advertised for Jan. 26. Boston Concert co. 8th.

ROME.

Nevin Opera House (M. A. Nevin, manager): Fred. Warde, Jan. 23 and 24, in Virginius and Othello, to good houses. Performances excellent.

COLUMBUS.

Springer Opera House (George J. Burns, manager): Hazel Kirke played to splendid business Jan. 21, with Carrie Wyatt in the title role. She acted the part of Dunstan Kirke to perfection, and the iron will of Dunstan Kirke was vividly portrayed in the person of C. W. Couldock. Ada Gilman, as Dolly, elicited much applause, as also did DeWolf Hopper, as Pittacus Green. Minnie Maddern, in The Puritan Maid, 23d, drew a good house. The play is a good one, though rather too long-winded. The performance was given for the benefit of the Columbus Public Library.

Item: Maude Osborne, the regular Hazel of the Madison square troupe, owing to bad health left the co. at Savannah for Florida. She will rejoin the co. when her health permits.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Grau's English Opera co., in Heart and Hand, 21st. Fair performance to a small house. A Mountain Pink, to a fair house, and Laura Dainty as a reader has always been a favorite here, and in the character of Saucery Weeks was frequently applauded. The co. is an excellent one, and was deserving of a crowded house.

Item: The manager of A Mountain Pink co. was well pleased with his visit here, and could only complain of the bookings of so many attractions—three in the week.

GALESBURG.

Opera House (F. B. Kirch, manager): The Emma Thursby Concert co. delighted a crowded house, Jan. 21. Both Miss Thursby and Chevalier De Kontski received numerous encores.

Item: Miss Thursby was obliged to cancel the next two dates on account of a bad cold.

JOLIET.

Opera House (E. S. Barney, manager): The New York Opera co. gave a pleasing rendition of Queen's Lace Handkerchief, Jan. 24, to fair house.

BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): C. B. Bishop, Jan. 22, in Strictly Business, but did not have a very big house. The play and co. pleased.

DANVILLE.

Armory (Edwin Winter, manager): Under auspices of Battery A, Jan. 23, 24, Emerson Concert co., to fair business.

Gaiety (John Long, manager): Will reopen 4th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Haverly's Silver King co. played to good business Jan. 21 and 22. Fay Templeton came 23th and 26th, presenting La Belle Coquette 25th, the Mascotte afternoon of 26th, and Girofle-Girofla in the evening. Our Summer Boarders comes 31st.

Item: Charles Forbes was in the city 23d, arranging for a two week's appearance here of the automatic wonder, the Passion Clock, opening 31st.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Emma Thursby, owing to illness, failed to give the concert advertised for Jan. 22. The house was nearly all sold, and an audience promised which would have been the best of the season. Flockton and Edmunds' New Flying Dutchman, 30th, 31st; Chanfrau, in Kit, 6th.

ALTON.

City Hall (W. Walker, agent): Nothing booked for next week. Baird's Minstrels disappointed a fair house, Jan. 21. Flying Dutchman, 6th and 9th.

Root's Opera House (Danvers and Co., managers): Our Summer Boarders cancelled. Daly's 7 20-8, 11th; Herne's Hearts of Oak, 18th.

Item: Managers should peruse the postal cards they are receiving headed "Take care! Beware!" They are decided specimens of English composition and of the art typographical, even though they are not truthful.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): The house was closed until Jan. 24, when C. B. Bishop and co. appeared in Strictly Business. Business was very bad owing to cold weather. Mlle. Rhea will make her first appearance here 28th, and will play a three nights' engagement. Frou-Frou, Adrienne Lecouvreur, School for Scandal and Much Ado About Nothing will be given in the order named. The advance sale of seats insures a large attendance. Peck's Bad Boy, 1st and 2d.

Grand Opera House (George A. Dickson, proprietor): A Bunch of Keys held the boards the past week, playing a return engagement for the benefit of the letter carriers. This co. has given twelve performances here this season, and each one to "standing-room only." It is the funniest show on the road. The Silver King is billed for week of 28th. Joseph Murphy, John T. Raymond, Clara Morris, and Thorne's Black Flag are underlined.

Park Theatre: Manchester and Jennings' comb. are billed for week of 28th.

Items: C. B. Bishop and the Strictly Business co. are in trouble. Their business here has not paid expenses. Being unable to pay their printing and hotel bills their baggage has been attached by the creditors. The co. is billed for Cleveland 28th, but it is doubtful whether they will be able to fill the engagement.—The letter carriers made $1,400 out of the Bunch of Keys engagement.—Henry Irving will appear at English's the 6th, 7th, 8th, 9th. Prices are: Season tickets $12.50, and $1 to $2.50 for single nights.

LOGANSPORT.

Dolan's Opera House (William Dolan, manager): J. Z. Little and his co., with an abundance of fine scenery, presented The World in a most creditable manner Jan. 21 and 22. Rentz-Santley co., under the management of Fred Wilson, filled the house 25th.

Items: Mr. Dolan has refused to recognize the credentials of a number of dramatic passes. He says: "This credential business is entirely overdone, and intends to put a stop to wholesale deadheading." The unrecognized threaten a storm, but with the three or four most reliable papers, which he favors, he has little fear of their power.

FRANKFORT.

Coulter's Opera House (T. J. Smith, manager): Elliott Barnes, in Our Summer Boarders, 18th, to fair business. It was attended only by men, not a woman being present. It was not the kind of a show it was mistaken for. The Corinne Merriemakers played Bijou to only fair business, giving satisfaction.

WABASH.

Harter's Opera House (Harter Brothers, proprietors): Jennie Calef, who was to have appeared in Little Muffets, 25th, has cancelled. It is understood the co. has disbanded. Mountain Pink co., with Laura E. Dainty as leading lady, Feb. 1.

PERU.

Opera House (Charles M. Emerick, manager): M. W. Hanley's co. played Edward Harrigan's McSorley's Inflation to a fair audience, 21st. The performance was much appreciated and the applause was frequent and hearty. The co. is in the main a strong one, and merited a much better house. The World was presented 23d, 24th, for the first time, by J. Z. Little co. It was pronounced by all the best attraction seen here this season. The play was handsomely mounted. The co. is a good one. The audiences were only fair. M. B. Leavitt's All-Star Specialty co. 31st.

Items: Your correspondent had a pleasant call from Ed Thurnauer, general agent of Mountain Pink co. Jan. 23.—Ben Wallace and Co., circus and menagerie, organized last Fall, and which is to start on the road in the Spring, met with a loss by fire about eight o'clock on the morning of the 23th, by which several of the animals were burnt up. The fire is supposed to have originated during the keeper's absence. The building was entirely gutted. Mr. Wallace estimates their loss at about $2,000. No insurance. The main part of their show is in Winter quarters on Mr. Wallace's farm, a few miles out of town.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Baker and Farron appeared in Government House, Jan. 22, to fair business. Their specialty acts always give general satisfaction. Haverly's Silver King opened, 23d, 24th, to full houses. The best performances the people of this city have had the pleasure of seeing this season.

COLUMBUS.

Opera House (John Deup, manager): The Arions gave a very fine entertainment, Jan. 24, to a small but highly pleased audience. The singing of Belle Meredith was good and Dave Williams kept the audience in an uproar.

TERRE HAUTE.

Opera House (L. G. Hager, manager): Young Mrs. Winthrop, Jan. 21; large and appreciative audience. Baker and Farron in Government House, 23d, to fair business. Haverly's Silver King co. did not arrive in time to give a performance, 25th. The first performance was given, 26th, to good business. Rhea, 1st, 2d.

VINCENNES.

Green's Opera House (William Green, manager): Baker and Farron, in Government House, did not do a very heavy business, Jan. 24. The bookings are: Ferguson's Friendly Tip co. 2d; Hazel Kirke (Couldock), 6th; Our Summer Boarders, 14th; Herne's Hearts of Oak, 16th.

Items: Your correspondent met L. F. Weed, the manager of Baker and Farron, at the opera house, the other evening, and, the gentleman being in a friendly mood, talked quite freely of the future plans of the stars. "Our business," said he, "has been good everywhere except in the Brooks and Dickson circuit. We have no cause to complain. Government house has met with decided approval wherever it has been produced." When I interrogated Mr. Weed as to his future plans, he said: "At Savannah, Ga. Feb. 24, the stars will make their first appearance in a new play just written for them by Hanley and Kramer, of Dayton, Ohio, called The Editor. It is a pure comedy, and gives Messrs. Baker and Farron splendid scope for good work. The play is entirely original and full of laughable situations, and I am confident it will meet with success. Oh, yes," Mr. Weed continued, "we will be better equipped than ever for the season of 84-5. Scott Marble is now engaged in writing a new play for us, and it will be produced early the coming season. We will carry $6,000 worth of scenery, and our co. will number twenty people, exclusive of the orchestra. I think it will be the finest and heaviest of the organizations.—Mrs. James McCourt, leading lady with Baker and Farron, is a sister-in-law of Mrs. Senator Tabor, of Colorado. She is a capital actress, and made a decided hit here.

IOWA.

OTTUMWA.

Lewis Opera House (R. Sutton, manager): J. H. Haverly's Silver King co., Jan. 21 to the largest business of the season, probably with the exception of Clara Kellogg. Hi Henry's Premium Minstrels Jan. 31.

Item: W. H. Harrington, business manager of Elliott Comedy co., was in the city last week.—I am under obligations for favors received.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Several members of the Church Choir co. left on Saturday, Jan. 19, for their homes, and did not take part in the matinee and evening entertainment. The co broke up on Monday, some of the members leaving for their homes at Chicago and others remaining here for the present. The Rentz-Santley co. came Jan. 22 to splendid business and gave good satisfaction. Siberia co. Jan. 31.

BURLINGTON.

Grand Opera House (E. M. Washburn, manager): The past week has been very quiet and satisfactory for the managers. Bartley Campbell's Siberia, Jan. 29, cancelled.

Item: W. H. Strickland spent to-day (Jan. 25) with us and completed arrangements for the appearance of Lights o' London (Western) Feb. 1 and 2. Moths, 4th and 5th.

DUBUQUE.

Opera House (Duncan and Waller, managers): C. P. Flockton and co. in The Flying Dutchman played to moderately good houses Jan. 23, 24. Mr. Flockton is undoubtedly an actor of fine ability, but the play gives him very few opportunities to display his powers. His support, with a few exceptions, is decidedly weak. The exceptions are Marie Acosta, who is an acceptable leading lady; Leslie Miller, who personates an Irish character very fairly, and W. J. Stanton, who as Larks, a factotum, does a clever bit of grotesque acting. Draper's Uncle Tom co. Jan. 26; matinee and evening performances to fair business; the Chanfrau, 6th.

OSKALOOSA.

Masonic Opera House (G. H. Beschler, manager): Haverly's Silver King Jan. 22 drew $470.75; and a better entertained audience never assembled in the Opera House. Eli Perkins, under the auspices of the Oskaloosa College, lectured 23d to a very light audience. The first minstrel co. of the season (Hi Henry) 31st. As everybody is hungry for a minstrel show we predict for Hi Henry the largest house of the season.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Draper's Uncle Tom's Cabin co. came Jan. 23 to a large attendance. Cheap prices. Co. about an average Uncle Tom co. Emma Thursby, in concert, under management of Maurice Strakosch, came 28th. There are but two others in the co. to assist her—the Chevalier Antoine de Kontski, pianist, and Russell S. Glover, tenor. Carrie Swain is booked for a return engagement and will give us Cad the Tomboy for the second time this season 31st. Maggie Mitchell comb. 7th.

Items: Irving at St. Louis this week and Abbey's Grand Opera co. at Chicago has attracted quite a number of our people to those cities. There will be quite a party go from here to attend the opera festival at Cincinnati.—The question at present is, Who is to be the next manager of the Opera House? Mr. Hughes' present contract with the company expires April 1. The board of directors at their last meeting agreed to offer the management to H. A. Heaslip of this city, but no definite action has been taken in the matter.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Frank Mayo and his ever-welcome Davy Crockett, to a large and enthusiastic audience, 19th. Manager Crawford deserves credit for his fine mounting of the play. Walter E. Moss' Boston Operatic Minstrels, 21st and 22d, to excellent business, which was deserved, for they gave a first-class performance in every respect. The gags were new, the singing excellent, and in fact each feature of the performance was deserving of praise. Mr. Moss gives us a new feature in minstrelsy in the introduction of a lady (Bessie Louise King) in the olio, in place of the old-style burlesque prima donna business. Miss King is handsome, and her sweet voice and excellent selections took the house by storm. Mr. Moss is not only an enterprising manager, but a very pleasant gentleman as well.

Grand Opera House (Wood and Updegraff, managers): Still closed.

Items: Manager Crawford has the youngest treasurer in the business in the person of his little son, Chester, a bright, handsome little fellow, only twelve years old, who handles the pasteboards and passes out the change with marvelous celerity and accuracy. His father has just cause to be proud of him.

WICHITA.

Turner's Opera House (Craddock and Oppenheimer, managers): The St. Quinten Opera co. in The Mascotte played a large audience, 23d. Lizzie St. Quinten as Bettini captured the people. Her acting and singing were much admired. William Wolff's Prince Lorenzo and O. W. Kyle's Pippo were well liked. They appeared in Iolanthe following night.

Items: Hi Henry's Minstrels, booked for 24th, have cancelled.—H. J. Norman, manager of the St. Quinten Opera co. is a very pleasant gentleman and one whom it is a pleasure to meet.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Dan and Josie Morris-Sullivan appeared Jan. 21 in Shiel Agar to fair business. They gave a very fair performance. The St. Quinten Opera co will have a good house to-night (25th). They appear in Bohemian Girl. To-morrow Pinafore, and the Bells of Corneville for matinee. Hi Henry's Minstrels, 31st; Rentfrow's Pathfinders, 5th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The Boston Ideal Opera co. closed a week of magnificent business, Jan. 26. The scarcity of English opera has made it a luxury, and the good people here paid the 25 per cent. advance on prices without complaint. This week, Fred Warde, first three nights, and 7-20-8 remaining three. The Black Flag and W. J. Ferguson, in Friendly Tip, divide next week.

Opera House (John T. Macauley, manager): Closed. Next week, Jolsa.

Buchingham Theatre (J. P. Whallen, proprietor): Manchester and Jennings, with the usual variety programme, did a fair business. This week, Metzger's Tourists Specialty co. Next, Whitney and Lang's Magnets.

Farago: Gus Frohman, en his way to New Orleans and San Francisco, stopped here long enough to shake hands with his friends.—Lodge No 8 has been reorganized, and the Elks are beginning to herd.—Henry Jacobs, manager of the Yakie co., absconded with all the funds of the co., Thursday, Jan. 17. Subsequent receipts enabled the co. to pull through.—Hazel Kirke has tendered Eugene Elrod, treasurer of Macauley's Theatre, a benefit for March 17.—Miss Ulmer, with the Boston Ideal Opera co., created a very fine impression and will become a great favorite here.—The Sunday Argus, with commendable honesty, gives Tom Maguire credit for "clippings."—Genevieve Reynolds has resigned from the Ford Opera co. and returned to this city. She proposes to go into the legitimate.

PADUCAH.

St. Clair Hall (Landin and Clark, managers): William Stafford, supported by a good co., came here Jan. 21, two nights and a matinee. Mr. Stafford is above the average of tragedians. His representation of the Moor found great favor with the audience.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): For some weeks we have endured a famine in things theatrical, and during the past six days we have feasted on tragedy, comedy and minstrelsy—a sufficient bill of fare for the lovers of the stage to pay their money and take their choice, which they have most kindly done, and all the attractions have fared sumptuously. The different programmes offered have been deserving of the patronage they received. Thomas W. Keene, as Othello and Richard III., was the first attraction, and his powerful impersonation of the jealous Moor and the crafty Gloster won for him great praise. Especially in the latter part was the talent of this tragedian noticeable, and his assumption was strong and polished. His support was good. The Iago of J. Newton Gotthold was a great success. Miss Terry, as Desdemona, was a pretty stage picture, but artistically she was taking. The costuming was excellent, but the stage settings were decidedly bad. Pat Rooney and his comb., Jan. 23, gave the best variety show here for some time, and a large and delighted audience received a treat that was appreciated. The Barlow-Wilson Minstrels presented a fine bill with at City Hall, and a large audience attended as for a burnt-cork show as we shall have here for some time. Wilson's specialties created a great laugh, and the first part was most excellent, the choruses being particularly fine.

Items: Next week we have Tony Denier in Humpty Dumpty.—At the first Keene performance the gas-pipes were frozen up in the box-office, and tickets were sold by oil light.—The Barlow-Wilson Minstrels made a fine appearance on the street.—Frank Curtis brings a co. here from New York for a week next month, and will play himself in the cast.—The Lyceum has a good bill this week, and with good houses the success of the show runs high.

LEWISTON.

Music Hall (Charles Norbury, lessee and manager): Pat Rooney's comb., Jan. 22. The performance was first-class in every particular.

Item: Pat Rooney gave a Maine Central baggageman a good dubbing for combing one of the ladies of the co. on the train for Portland.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): The Josephine Reiley co. in Galatea and Twelfth Night to small but delighted audiences, Jan. 21, 22. The co. was undoubtedly one of the best that has ever visited our city. Patterson's Opera co. in The Steven's Last Handkerchief, 28th, to large business. Callender's Minstrels, 4th.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager): Josephine Reiley and Frederick Paulding, with good support, were here Jan. 23, 24, and gave us in elegant style, The Hunchback and Romeo and Juliet. The audiences were not as large as they should have been, but were select and very enthusiastic. It is not often that Hagerstown play-goers have an opportunity to witness dramas like these.

FREDERICK.

City Hall (Hiram Bartgis, manager): The Josephine Reiley co. in The Hunchback. Very good performance to large audience.

MASSACHUSETTS.

LYNN.

Music Hall (Rock and Herbert, managers): The Barlow-Wilson Minstrels, Jan. 21, to good business. Buffalo Bill, 23d, to a top-heavy house. Jesse James comb., 26th, to a packed house.

Item: Manager John H. Burke, with Buffalo Bill, reports the "cream business" with that party on this circuit up to their appearance in this city.—Eugene Tompkins, of the Boston Theatre, will play John McCollough here to-morrow night.—Lost and Won has "caught on," and is town talk. I forgot to mention that I assisted in the production in the character part Lawyer Grip.—A letter from Walter Perkins, formerly with the Jollities, informs me that he is doing advance work for Professor Fowler, the phrenologist.—Manager Rock's private office is a gem in point of artistic decoration and convenience, and many of his own painting adorn the walls. He is a diligent worker in that art.—All of the minstrel performers who left town are doing well and drawing their salaries. I am sorry to say that the "Digits" have not been so well.—Boscicault, Jan. 31; Ulmers, in '49, 2d; Thatcher, Primrose and West's Minstrels, 3d; Aldrich and Parshe, 4th; Museum co., 12th; Callender's Minstrels, 15th.—The Palmer-Ulmer co. will return 25th and will play The Danites at the usher's annual benefit.

WORCESTER.

Theatre (Charles Wilkinson, manager): For the past week The Drummer Boy has been presented to packed houses. An accident happened on Thursday night. One of the prisoners in the prison scene was shot in the head by Sergeant Rutledge. It is supposed to have been an accident. There can be no excuse for such careless handling of fire-arms. The injured man will be laid up for a month or two. The coming week will give us some good plays. Dion Boucicault, 1st, 2d; Gus Williams, in One of the Finest, opposes 5th, and Thatcher, Primrose and West, 6th.

Item: Managers are complaining bitterly of the bad business on the New England circuit, but say they are encouraged when they reach Worcester, as the houses here are, as a rule, fair—far above the average.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager's agent): Pat Rooney's New York Star co. came Jan. 26, to over $400, and gave best of satisfaction. The co. is first-class in every particular, and is well worthy the liberal patronage it is receiving on the New England circuit. George H. Adams' Humpty Dumpty, March 4. Margaret Mather co. are to give Romeo and Juliet in February.

Item: Pat Rooney is to have a new occasion of his next year's programme in the performance of an acrobatic monkey, which he secured during his last Summer's trip to the old country.

Mayor Wesson, of this city, recently received the following communication, which explains itself:

NEW YORK, Jan. 22, 1884.

DEAR SIR:—On the 19th instant, a benefit performance, organized upon the suggestion of the New York *Evening Telegram* in behalf of the destitute families of the Gloucester fishermen and others who have recently suffered by disasters, was given by the theatrical and musical profession of this city at the Metropolitan Opera House. Of the amount thus realized, the sum of $1,200 has been appropriated by our committee for the relief of the Gloucester sufferers, and we have great pleasure in handing you a check for that amount. Will you kindly acknowledge its receipt to our chairman, Mr. A. M. Palmer, in care of New York *Evening Telegram*? We also hand you a money order for $21.05, a portion of the proceeds of a lecture in behalf of the same object by Mgr. Capel.

Very truly yours,
THEODORE MOSS,
HARRY MILLS,
A. M. PALMER,
} Committee.

To the Mayor of Gloucester, Mass.

FALL RIVER.

Academy of Music (George Hackett, manager): The only interesting matter the past week was the order issued by District Attorney Knowlton concerning lotteries, which affects the theatre when gift concerts-ments are to be given. This order applies to all Bristol county; therefore the "professors" had better give it a wide berth. A person calling himself Professor Hermann was to have appeared Jan. 23, but the police, acting upon the above order, refused to let the entertainment be given. The house would have been packed. Barlow-Wilson Minstrels 21st; Symphony Orchestra, 22d; White Slave, 23d; T. W. Keene, 6th; Lizzie May Ulmer, 8th, 9th.

Items: I understand that the Opera House is to be altered and used for some other business purposes. It has never been a success.—Nat Goodwin's agent was wild when he found that his co. was sandwiched between Barry and Fay and the Barlow-Wilson Minstrels. The latter co. appear to be making up their routes as they go along.—The Hartmann party put out about $30 worth of printing and were in town three days. One of them found that on the last day he had just thirty cents left.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The Barlow-Wilson Minstrels had a large house Jan. 22. The co. is not over rich in vocal talent, and some of the songs have went on 'em. Not so with the jokes and witticisms, for they were all bright and new. The local hits of Frank Moran and the funny business of George Wilson convulsed the audience. The olio went with a snap that was truly refreshing, and the afterpiece was as good as to keep the people in their seats till the fall of the curtain—something unusual in Minstrel performances. The Bandit King, 31st; Callender's Minstrels, 1st; Thatcher, Primrose and West's Minstrels, 4th.

Music Hall (Simmons and Emery, lessees): Lizzie May Ulmer as Carrots, Jan. 22, 23, to well-filled houses. Aldrich and Parshe, 6th.

SALEM.

Mechanic Hall (Moulton and Johnson, managers): The Buffalo Bill co. played to a fair house Jan. 22. H. Wallick in The Bandit King 23d; business fairly good. Messrs. Moulton and Johnson make the following announcements: Aldrich and Parshe, 6th; The Imperial Japanese Troupe 19th; Neil Bourgen in Vim, 20th; Dreamen Thompson, 27th; Margaret Mather, March 4. N. W. Anderson offers Palmer and Ulmer's co. 29th; the Boston Museum co. presents A Celebrated Case for the benefit of the Police Relief Association, 29th; Callender's Minstrels, 15th; The Danites, 2d. Mr. Anderson also promises G. H. Adams' Humpty Dumpty and The Rajah.

PITTSFIELD.

Academy of Music (C. Quackenbush, manager): C. L. Davis as Alvin Joslin gave a fair entertainment to good business, Jan. 23.

MILFORD.

Music Hall (George G. Cook, manager): Tony Denier's Humpty Dumpty and Specialty co. gave a good show to fair attendance Jan. 23. Several features were very fine and heartily encored. My Partner, 31st.

Items: T. W. Keene has cancelled several of his New England dates (his plays included) to get in a week at Niblo's, New York.—Tony Denier's manager, Mr. Sweezey, takes exception to a statement in your last week's correspondence from Winsted, Conn. He found the proprietor of the hall a very pleasant gentleman, and so far as he knew everything was harmonious, without hitch or jar of any kind.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The concert by the Hungarian Gypsy Band Jan. 23 was the only attraction of the week. The attendance was affected by the recent terrible disaster to the *City of Columbus*, which cast a gloom over the city for days. The concert was a very fine one, and the audience was very appreciative. Barlow-Wilson Minstrels, 21st; Boston Theatre co. in White Slave, 24th; Lizzie May Ulmer in '49, 28th.

Obituary: The tragic death of Mr. N. J. Morton, one of the last passengers of the *City of Columbus*, is a source of profound sorrow to his many friends here. He was for five years a reporter on the New Bedford *Mercury*, previous to going on the editorial staff of the Boston *Globe*, and was a general favorite. He was especially interested in dramatic events.

Item: There is some talk of remodelling Liberty Hall into a skating rink, if the gallery can be supported without the iron columns now used.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers):

[CONTINUED ON SECOND PAGE.]

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NEW YORK, - - FEBRUARY 2, 1884.

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Blaisdell, J. W. — Masters, John E.
Brown, E. H. — Melville, W. T.
Brown, J. H. — Morgan, D. H. (2)
Bernstein, Jean — Mallory, J. S., Jr.
Beatty, J. P. — Mann, Geo
Conheim (4) — Munday, Rose, Miss
Clarke, Kit — Mortimer, Ned
Cosby, Fannie — Malloy, Wm.
Chorley, Mr. (2) — McCollum, Barney
Constant, S. C. — Maubery, C. C.
Chanels, C. A. — Meisner, Etta.
Cordon, Harry — Mack, J. H.
Collins, John J. — Manager
Cortland, Grace — Magee, J. J.
Coffligan, J. P. — Mountcastle, Fanny
Clarke, J. P. — McConnell, Dean
Conlay, W. J. (3) — McKinstry, Kate
Cleary, Laura — Marston, L.
Cochran, Kate — Newborough, W. H.
Collins, John J. — Nobles, Milton.
Cosker, F. — Porter, F. W.
Daily, W. J. — Perkins, G. E.
Dewes, Clara — Post, Lilly (2)
Daniels, Carrie E. — Paulding, Fred (4)
Dickson, H. A. (2) — Pixley, Annie.
Driscoll, Miss Gussie. — Piggott, Sol
Dailey, Fred — Pfeuffer, Prof.
Dawson, W. H. — Parish, Miss
DeWitt, L. O. — Price, Edwin
Day, E. M. — Peters, F. W.
Donaldson, W. G. — Rosenfeld, Sydney
Davis, W. G. — Ryan, R.
Dunbar, Geo. B. — Randal, Robert R.
De Haas, J. G. — Rigl, Emily (2)
Deschon, Miss A. — Robinson, Geo. S.
Drayton, O. — Rhodes, J. F.
Danks, Chas. — Robinson, Harry
De Valencia, C. — Ross, Miss P.
Evans, Harry — Ross, Willie
Evans, Mrs. J. — Russell, Sol Smith
Edinger, A. L. — Stanhope, Miss (2)
Evans, Lizzie — Sawley, Mabel
Fanning, Paul E. — Stoddard, A. E.
Foley, Kate — Schowell, Rose.
Farrer, Harry, (2) — Stevens, E. A.
Forrest, Emilie — Stevens, Ella.
Fenton, Marion — Smith Comedy co.
Fly Command co. — Sheldon, Wm.
French Spy Troupe — Simpson, Alfred S.
Ferguson, Robt. V. — Saker, Rose
Fenwick, Sophie — Steven, Fannie
Faulkner, C. P. — Schrenk, Fred
Fales, Hugo. — Stenberg, C.
Graves, C. L. — Tannehill, F. A.
Gray, Miss Angie (4) — Tee, E.
Gray, Miss Ethel — Temple, Miss N. (2)
Galloway, Geo. H. (2) — Theroet, Ed.
Gould, Miss Florence — Tyler, Geo.
Gill, Wm. (2) — Thatcher, George
Gould, E. W. — Troy, Helen
Golden, Martin — Taylor, F. W.
Grimes, Frank — Van Haydt, Sara (2)
Gore, Wm. F. — Whitford, G. W.
Gardner, Herbert — Watson, H. Mrs.
Hopkins, Daniel B. — Wells, G. D.
Hardman, Frank — White, W. E.
Hunt, Frank — Weber, Lizzie
Hampton, Henry — Whitney, J. F.
Hathaway, Emma — Westfall, W. P.
Hoyle, Belle — Wren, Rodney S.
Hall, Sharon — Ward's Co.
Hite, Harry. — Walton, Harry
Hudson, P. O. — Wilson, C. T.
Holland, Mr. — Wyndham, Chas. (2)
Hogan, Will H. — Wren, Miss G.
Hogan, Maude — Whitman, W. A.
Hall, Clarence — Widmer, Mrs.
Harold, Donald — Welby, Bertha
Hamilton, F. C. — Webster, A. C.
Hanson, Geo. A. — Wilson, H. T.
Harding, H. V. — Young, Miss M.
Hanson, Ina. A.

*** The New York Mirror has the Largest Dramatic Circulation in America.*

The Season.

Several newspapers have created a false impression by publishing statements that make it appear the present season has been a most disastrous one in theatrical circles. There is no foundation for this opinion. THE MIRROR is constantly in receipt of reliable advices from all sections of the land, and our correspondence department is a never-failing barometer to dramatic business.

It is true that the small companies, presenting inferior actors in worthless plays, have fared badly. But when has it been otherwise? The fortunes or misfortunes of these small-fry have no bearing upon the state of business generally, inasmuch as they are not representative attractions. While the "queer" parties have encountered bad business in all directions, no complaints have been heard from reputable, evenly-led combinations. The people in every part of the country are as willing as ever to patronize liberally all attractions worthy of their support.

In New York City every good play that has been produced this season has enjoyed a prosperous run and drawn crowds. It is true we have not had many good [illegible] the public refuse to [illegible] truth it must not be said that the season's business has been disastrous or even disappointing.

Dramatic Journalism.

Naturally there is no sphere in which we look for an elevation of tone and strength of demonstration more anxiously than in that of dramatic journalism. The issue has been lately made in a leading daily whether the advanced intelligence and improved style of the newspaper press has not had a tendency to draw from the ranks of authorship some of the best ability into the service of journalism.

There can be no doubt that the every-day press has, by the pressure of the times, been greatly innerved and empowered in the record it makes of facts through its reporters and its comments upon the politics, literature, science and art of the day. The daily press, it must however be noticed, is compelled by its very destiny and purpose to confine itself very closely in all cases to matter-of-fact. This necessitates a method of expression not ornate, and arrests the exercise of the imaginative faculty. It precludes, therefore, a certain richness and nicety in the treatment of subjects.

In these latter conditions we claim that no form of publication is more favored than that which employs the best talents in dramatic criticism and the editorial discussion of matters relating to the stage. All the fine arts come under their survey in the careful examination of work which belongs to the highest range of literary and artistic ability, including painting in colors and costume, statuary in attitude and gesture, rhetoric in elocution, and the whole range of human emotions in their various displays on both the serious and mirthful sides. A style more apt, a nicer discrimination, a wider scope, may be looked for in the literature and criticism of a dramatic journal.

These requirements are already met in some measure in current publications of that class which constantly furnish examples of analysis and sympathetic study which are not surpassed in any other contemporary periodicals—full of life, spirit and *ensemble*. Dramatic weeklies such as THE MIRROR have taken their place in the fore-front of the journals of the country, and have been accepted as authorities in nobility of tone and piquancy of language and comment in whatever relates to the lofty sphere of the drama and its allied contingents.

Mary Anderson's Triumph.

If the cabled account is to be relied upon, Mary Anderson's triumph in a new role at the Lyceum Theatre, London, last Saturday night, was truly magnificent.

British audiences are proverbially cold, but the beautiful American actress on this occasion aroused the spectators to a pitch of intense enthusiasm, her splendid acting eliciting thunders of applause.

We do not infer from Miss Anderson's well-deserved success abroad that the English public have suddenly awakened to the fact that our stage has produced artists worthy to rank with any of their own. The people across the sea have rejected, one after another, all the great actors, from Edwin Forrest to Edwin Booth, that we have sent them, with a contemptuousness which we should ascribe to ignorance did we not know that it sprang from the unreasoning, uncompromising prejudice that has always distinguished the English as a nation.

While these worthy representatives of the American stage and of the Shakespearean drama have encountered contempt, indifference or opposition on British soil, such notable specimens of mediocrity as Barry Sullivan, George Rignold and Herr Bandmann have landed on our too-hospitable shores and received a generous measure of unvarying courtesy and respectful consideration. And last of all, that mushroom growth of an era of Humbug, the suave and politic Mr. Henry Irving, has come to us as an exponent of the loftier walks of English dramatic art and a candidate for the bestowal of our very desirable dollars. That his ridiculous innovations, extraordinary deficiencies and bumptious pretensions have been charitably overlooked, and that his dramatic exhibitions have attracted serious attention, are the best proofs in the world that we are a marvellously good-natured and tolerant people, always willing to investigate, if not always eager to accept, whatever may be submitted to our judgment.

Miss Anderson's last triumph is entirely exceptional. She is young and beautiful as well as accomplished in the arts of acting and of dressing; the spirit of gallantry is not so dead in the British breast that it will turn aside from the eloquent appeal of loveliness and talent in feminine form. In spite of their prejudices and their convictions, in spite of themselves, the Londoners have been compelled to acknowledge the artistic claims of an especially gifted woman.

There is only one cause for regret associated with Miss Anderson's signal triumph—it was not scored in a play written by an American author. However, there is some consolation in the reflection that Mr. Gilbert's piece, Comedy and Tragedy, is not an original work. Like most English plays, it was taken from the French. Besides, it was in this country that Mr. Gilbert achieved the greater part of his fame and the bulk of his fortune, so that he cannot be said to belong exclusively to the list of British playwrights.

Some day, not far distant we hope, the stars who seek distinction in foreign lands will find it as profitable to present the works of American authors abroad as the stars do who sensibly remain at home.

Comedy in Feathers.

We doubt very much whether there is a more apt spot, outside of the mere gatherings of men, where human nature can be better studied than at a poultry show.

A visit to the great gallinaceous assembly at Madison Square Garden will exhibit, as on a well-appointed stage, every variety and type of character. The bantam struts there like a young exquisite; the blue-blood game fowl is the leading juvenile, who carries his head well up in the air; the Jacobin bird enacts the swelling agitator; the Brahmin and Cochin-China swagger as Fifth avenue millionaires. The game-cocks espy each other with jealous glances, just like envious neighbors. The penny-post finds his counterpart in the carrier-pigeon, and the sweet, gentle dove is the lovely maiden in all her meek serenity. The lady who is all for dress figures forth with her gaudy attire as the Satinette, the latest style of pigeon on the promenade.

The parity of animated nature and mortal methods is demonstrated in the names borne by the prime felines of this motley gathering, held at a high figure, too, the poorest prize cat standing for $40 and the Vanderbilt of the crowd ranking at $1,000 on all fours. There is "Ben Butler," with his oblique leer, and "Oscar Wilde" dandering up his æsthetic fur. Nor is the stage neglected, for "Lillian Russell" sports and warbles as prettily as her human namesake. If we look sharply into the crowd we cannot miss the heavy man, the low comedian, the old woman, the walking gentleman, and all the other *dramatis personæ* of a well-cast play.

The particular attention of speculative managers and aspiring amateurs may be properly directed to the seven incubators, which have been running under a full head of steam, being filled with eggs in all stages of ripeness, and turning out chicks by the thousand. This seems to correspond with the machine methods by which young debutantes and first appearances are hatched out. It may be noted that small thermometers lie in among the eggs, and are the first things on which the chicks cast their eyes. As soon as he has broken his shell he hastens to consult the thermometer, which may be supposed to be the next morning's paper, eagerly perused by the theatric fledgling to see how *he* stands.

Carrier-pigeons are, as a matter of course, an object of profound interest to all professionals concerned in combinations and travelling companies. When we learn that the pigeon fanciers have laid out a course of 800 miles down the Allegheny Valley to the Atlantic shore, for the bird who will try to beat the Belgian record of 750 miles across France, we are strongly reminded of the lightning movements of theatrical companies from one night's stand to another in the far West.

In the award of prizes we see that the Pouters took first places; which conforms exactly to their supremacy in the histrionic muster.

To Kiss or Not to Kiss.

Considerable temper has been lately called up in theatrical circles by the alleged over-kissing of a professional lady in the course of a performance at the Hoboken theatre, across the North River. The exact number of kisses is not given nor their individual pressure as to the square inch. It was a love comedy, however, and may be considered to have admitted of a reasonable amount of osculation within legitimate limits.

And herein lies the important question, so suddenly raised and which seems to demand immediate solution, affecting so many thousands of fair lips throughout the country, to say nothing of the army of ardent lovers who are to be placated on this charge, meeting the requirements of high art. Were we called upon to act as arbiter or referee in the case, we should probably decide: that the number, the ardor and the duration of the osculatory process are to be determined entirely by the character of the play.

For everyday life and ordinary scenes of domestic friendship we should assign the moderate, mild and matronly salute; in the high pressure latitudes, for instance Romeo and Juliet, the fervor of genius in a true tropical rendering of the youthful hero would allow a more earnest sealing of vows and commingling of sentiment in the act.

As a general thing, considering the negative and neutral atmospheres in which so much of the love-making takes place, the stage kiss, the simulated osculation, would perhaps answer every purpose.

Personal.

MORRIS.—Kate Morris, a young Australian actress, will play Queen Elizabeth in Richard III. on Richard Foote's tour. Her portrait appears above.

PALMER.—A. M. Palmer has gone to England.

DON.—Laura Don has entirely recovered her health.

ST. MAUR.—Harry St. Maur has made a decided hit in Confusion.

GIRARD.—Frank Girard has been with Tony Pastor for thirteen years.

WALLACK.—Lester Wallack will not return from Florida for another week at least.

LESLIE.—Fred Leslie resumed his part in The Beggar Student on Tuesday night.

STINSON.—Fred. Stinson is in town arranging for Modjeska's appearance at the Star.

MINER.—A few years ago Harry Miner was a musician; now he employs four full orchestras.

ELMORE.—Marion Elmore will join the road Rajah company next week, playing her original part.

LONSDALE.—H. B. Lonsdale, late business manager of the Standard, has been engaged by Stetson.

FALLON.—Anita Fallon (Mrs. J. T. Malone) will shortly become a member of a city stock company.

HANLEY.—M. W. Hanley has made his McSorley's Inflation company a very profitable investment.

VADERS.—Henrietta Vaders starts out as a star with Kate Claxton's company and repertoire on Feb. 11.

CAZAURAN.—The success of Separation has given the veteran adapter an opportunity to resume his lounge.

POST.—Lilly Post is rehearsing the part of Violetta in The Merry War, shortly to be produced at the Casino.

LESLIE.—Fred. Leslie is far advanced in convalescence. He will appear as Balthazar in The Merry War.

JANAUSCHEK.—Madame Janauschek will shortly produce another play. It is an adaptation from a Polish novel.

DAINTY.—Laura E. Dainty is making quite a name for herself on the road as Sincerity Weeks in A Mountain Pink.

ARLINGTON.—Maggie Arlington made her first appearance in Storm-Beaten, in Brooklyn, on Monday night, with success.

BAKER.—As Prince Edward, in Richard III., Kitty Baker is making a very favorable impression upon the audiences at Nibło's.

CARSON.—Emma Carson has quite recovered. The brief trip South with the McCaull Comique company did not agree with her.

GRANGER.—Maude Granger was conspicuous in a box at the New Park on Monday night. Eye-glasses give her a *distingué* air.

HALLOCK.—Agnes Hallock, now with Rice's Pleasure Party, has been engaged to go to England with the company the coming Summer.

CAMPBELL.—Bartley Campbell has arranged to remain in New York for the present. He did intend to go to London for an indefinite stay.

LOWELL.—As a soubrette few are more promising than Helen Lowell, now playing at the Star with Mestayer and Barton's company.

HAYDEN.—Manager W. R. Hayden, of the Keene company, gave the press men and professionals a spread at Nibło's on Monday night.

LEE.—Harry Lee has refused a part in The Ace of Clubs offered him by John Stetson, because it was not good enough. The salary offered was large.

GAIETY.—Gaietiger is resting and preparing for the grand production of the new opera, '76, at the Thalia on Washington's Birthday.

LEE.—Harry Lee attended Kernt's premier and vigorously applauded the lusty Richard. Like all idle professionals, he is an inveterate theatre-goer.

GOODWIN.—Nat Goodwin opens at the Fourteenth Street Theatre on Feb. 25. He will then produce Warranted for the first time in New York.

DAVENPORT.—Fanny Davenport's death scene in Fedora formed the subject of a recent illustration in *The Week*, a popular Cincinnati society journal.

BANGS.—Frank Bangs is laid up at Hot Springs. He hopes, after a few baths, to be able to rejoin his Silver King company on its arrival there Jan. 31 (to day).

OWENS.—John E. Owens is resting for a fortnight. He is not in the best of health. His company is to be strengthened for the representation of his old repertoire.

CRAIG.—By consent of Samuel Colville, C. G. Craig will support Charlotte Thompson as lead for the next five weeks. He is to play later in some of Colville's melodramas.

BELL.—Digby Bell is temporarily out of the cast of Orpheus and Euridyce, having sprained his ankle on Monday night. E. S. Grant is playing the part of Jupiter satisfactorily.

COGHLAN.—Mrs. Charles Coghlan and daughter sailed for England on Tuesday, where they will remain for some time. They attended the first performance of Separation.

CROUSE.—Charles Crouse is in better health since settling down in New York. He will travel no more this season, but arrange the Troubadour route and other matters for next season.

BOWERS.—There is some prospect of Mrs. D. P. Bowers returning to the stage. Frank Mayo has invited her to assume a leading rôle in Nordeck, his new play, which is to be produced in Chicago in May.

PARSELLE.—John Parselle will remain in the stock of the Union Square. He yielded to pressure and withdrew his resignation. He had become slightly affected with melancholia through a recent domestic affliction.

COMPTON.—Edward Compton, who last appeared in this country with Neilson, is about to return to America. When his father died, a few years ago, a benefit was given the family at Drury Lane which realized $30,000.

ELLSLER.—Effie Ellsler was laboring under a great disadvantage at the Square on Monday night. She was ill with chills and fever, but her doctor, who was in attendance during the performance, managed to keep her up to her work.

CODY.—Buffalo Bill closes his season in Chicago, March 8, and departs for his Nebraska ranch to prepare for another Wild West touring season. His season, though short, has been very successful, especially in New England.

DINNER.—The Continental Guards, of New Orleans, who gave exhibitions here last Summer, entertained Gustave Frohman, Frank Farrell and E. M. Roberts at a banquet in New Orleans on Monday night. A very enjoyable evening was spent.

WOODWARD.—John Woodward, who has been playing Old Rogers in Esmeralda, was given, by mistake, a dose of morphine for quinine. His life was despaired of for twenty-four hours. He is better and will appear in May Blossom shortly.

HOGAN.—Vincent Hogan has, by constant rehearsal and strict stage discipline, perfected the production of The Beggar Student by Caulil's company No. 2. It is said to equal the performance at the home theatre. The opera is on in Brooklyn the present week.

SISSON.—Claudine Sisson, aged three, has, after much deliberation, decided to adopt the stage as a profession. Her first appearance will be made with Bijou Fernandez and Reina Belasco, aged five (daughter of David), in May Blossom. The latter lady also makes her debut.

COULTER.—Frazer Coulter made a decided hit in Baltimore last week, playing Albrazan in Julma, which the Boston Theatre company produced in this city. Coulter, however, is too good an actor for spectacular pieces and should be playing leading rôles at the Boston Theatre.

GOODWIN.—While Nat Goodwin was playing at the Grand Opera House last week he was constantly under a physician's care. He had a large carbuncle on the neck, which caused him much pain, and which finally had to be cut out. He left town on Sunday feeling considerably relieved.

WATSON.—Mrs. Henry Watson, formerly Alice Hutchings, has risen rapidly to a high place in her profession. She possesses a fine musical voice, and is an actress of ability. She was formerly with the H. B. Mahn Opera company, later with Daly's and the Tourists and is now playing in Wrinkles, a comedy in which she is meeting with great success. Her portrait appears on the first page.

LOGAN.—Celia Logan must have felt herself a proud woman when she read the press notices of That Man on Tuesday morning. On Monday night, at the New Park, when the cry of "Author! Author!" was raised, she rose from her seat in a box, nervously untied her bonnet-strings, removed the head-gear, made a few thrusts in search of loose hairpins, and then tremblingly stepped before the curtain and bowed her thanks.

The Usher.

Heed him who can! *The ladies call him, sweet.* *In Ushering* —Love's Labor's Lost.

The other day Wilson Barrett gave a professional matinee at the Princess' Theatre, London, or, as they call it over there, an "Actors' Day." Mary Anderson and a host of celebrities were present to witness the performance of Claudian. After the play Mr. Barrett (who, by the way, isn't a cantankerous, testy egotist like our actor of that name) was summoned before the curtain and made a speech, in the course of which he took occasion to nail a lie that has gained currency on this side of the Atlantic, in the following words: "Some individuals in this country and America have, it appears, been at great pains, trouble and expense to spread rumors to the effect that the production of the play you have witnessed today has been a great financial failure. I therefore wish, in your presence, to say that Claudian has been the greatest success I have ever had." We are to see the play next season, and these remarks will have the more interest for that reason. Mr. Barrett will come out to play his original part.

* * *

Everybody will be glad to hear that Fred Leslie is himself again and is acting General Ollendorf with his accustomed vim. Mrs. Rankin's lovely children, who were stricken with diphtheria, are also convalescent. Their parents were able to leave them on Monday and go to Baltimore to fulfil a week's engagement.

* * *

There seems to be a slight feeling of rivalry between the English actor, William Redmund, and Frazer Coulter, who are acting in Jalma, the Boston Theatre's spectacle. Mr. Redmund is in the habit of sending press notices of himself in advance of the party to the dramatic critics of the principal newspapers. Some waggish friends of Coulter's—who I imagine are connected with certain journals in Baltimore—have gotten up a similar circular, containing the following excerpts from the press:

"Mr. Frazer Coulter is an actor."—*Peoria News.*

"Mr. Coulter reminds us of Alvin Joslin—he acts so well."—*Cohasset Tribune.*

"We would like to see Mr. Coulter play in Uncle Tom's Cabin, for in Jalma he has no chance to show his abilities.—*Germantown Eagle.*

"We hear there is one great actor in America, and that his name is Frazer Coulter.—*London Times.*

"We are sorry to hear that English actor in the Boston Theatre receives bad notices, while an American 'Jay' named Coulter, receives good ones."—*Liverpool Call.*

"The dramatic part of the piece was in the hands of * * * Frazer Coulter, * * * * * "—*Baltimore Day.*

"The other characters were generally in competent hands."—*Baltimore Sun.* [Mr. Coulter is one of the competent hands, or, rather, actors.—ED.]

"Mr. Coulter is an actor."—*Vide every paper in Boston.*

I am told that Mr. Redmond doesn't like it. He says he cawn't see the joke, you know.

* * *

Stetson makes a mistake in preceding Confusion with the burlesque Distinguished Foreigners. When the people have laughed themselves tired over the grotesqueries of Dissy and the infectious humor of Miss Gerard, they have exhausted most of their cachinatory ammunition, and cannot be expected reasonably to have enough left to last through the three acts of the farcical comedy. The burlesque should come after Confusion.

* * *

It amuses me to witness the ferocity with which the critics assail a dramatic work from the pen of a brother journalist. If the embryo dramatist be connected with the out-of-town press, his sin is considered doubly heinous. There is no *esprit-de-corps* among newspaper writers. The efforts of a journalist to acquire fame in the fields of politics, literature or the drama arouse the most violent opposition among his confreres. This was illustrated again in the treatment accorded Mr. Kean, of the Buffalo *Courier*, or rather his play for Emmet, Fritz, the Bohemian.

* * *

With scarcely an exception, the papers pitched into Mr. Kean's bantling most viciously. Had Mr. Kean not been a popular and widely-known dramatic critic, it is probable the piece would have escaped scot free. As it is, the violence of their strictures was altogether out of just proportion to the character of the work submitted to their judgment. It was quite as absurd as it would be to make a match between Sullivan and a dwarf in a Bowery museum. Mr. Kean himself said of his play before it was produced here: "I have no claims to present, and the question whether it is good, bad or indifferent I have not assumed to determine. But there is this to be said about the matter: It was written for Mr. Emmet, and not to present my ideas of a comedy. Perhaps an author hasn't any business to meddle with ideas in arranging an entertainment of this class, but whether he has or not I have not ventured on any. I shall try the ideal later, and then I shall be willing, the conditions being favorable, to be tried on my merits." Nevertheless, you can't convince the New York critics that it's entirely unnecessary to bring a Gatling gun into service when they're hunting avowedly small game.

* * *

Edwin Clifford continues to defy the rights of others by persisting in the representation of a number of copyrighted plays. A manager writes me that he recently attended a performance of Davy Crockett, given by this pirate at the Opera House in Grand Island, Nebraska. The night before Mr. Campbell's Galley Slave was performed. He adds that The Planter's Wife is another feature of Clifford's repertoire. "While I was explaining to George Bartenbach, the owner of the house, the risk he ran in producing these pieces," continues my informant, "Clifford's agent interfered with an offer to make a bet that he could produce authority for playing them." The bravado of these lawless people is something extraordinary. If Bartley Campell, Frank Mayo or Harry Lacy want further proof of Bartenbach's complicity in the illegal representations of their plays I shall be pleased to place it at their disposal. Clifford is irresponsible, I understand, but Bartenbach owns the Grand Island theatre, and may be able to furnish some sort of redress.

More Litigation.

It is likely that a case of interest to the profession will shortly be tried in the Marine Court. Madame Selina Dolaro will appear as plaintiff and Messrs. Shook and Collier will figure as defendants.

Our readers are probably aware that Madame Dolaro sold a play called Fashion to the present managers of the Union Square Theatre last Summer. When the contract was signed the purchasers paid the author the sum of $500. Another payment was to have been made on the day of production, and a certain royalty was agreed upon to continue during the run of the piece.

The contract was drawn up by Messrs. Shook and Collier's lawyer, ex-Judge Dittenhoefer. It expressly stipulated that Fashion should be the second production of the season, following Storm-Beaten. It further provided that Madame Dolaro should be in the cast, having the choice of one of two parts, and that she should receive a certain salary.

Both Shook and Collier expressed themselves as being highly pleased with the play; indeed, if they had not been, it is hardly likely they would have bought it and agreed upon a stated time for its production. They announced it as the second event of the Union Square season in their prospectus published early in the Autumn. Shortly after the season began they asked Madame Dolaro to make some alterations in the MS., amending certain scenes and introducing an additional comedy element. These changes she cheerfully made, and returned the manuscript to the theatre. Nothing more was heard of it, but later Madame Dolaro saw it announced that a play by Bartley Campbell had been accepted at the Square and that preparations were being made to have it follow Storm-Beaten; in other words to enjoy production on the very date that the management had contracted to bring out her play.

Having had no communication with Shook and Collier, and, having no other alternative left, Madame Dolaro called upon her lawyer and placed her grievance in his hands. He drew up a complaint in which damages are assessed at $5,000, a sum that will scarcely cover the loss to which the lady has been put. In order to keep herself free for the time for which she was engaged to play at the Union Square she refused several excellent offers to sing in comic opera early in the season. One of these was from Brooks and Dickson. As they would not engage her unless she would sign for the whole season it fell through like the rest. For this, as well as the breaking of her contract, she bases her claim for damages.

A MIRROR reporter called upon Madame Dolaro yesterday.

"I do not wish," said she, "to enter into newspaper discussion. I look upon my position solely in a business way, and will briefly state it. I wrote a play, which I submitted to Shook and Palmer. They entered into a contract with me to purchase it. The contract specified that they would produce it after the run of Storm-Beaten—in other words, it was to be the second piece of the season. They paid me a deposit, and were apparently satisfied. This occurred in July, 1883, and now, after the end of the run in Storm-Beaten, they have broken the contract by putting on Bartley Campbell's play. They never even put mine in rehearsal, although they purchased it on its merits."

"What course will you pursue in the matter?"

"My lawyer, Mr. John Bird, has begun proceedings, and I can assure you I am determined to get my rights. The Union Square management have never seen fit to communicate with me; never spoke about a compromise, or explained in any way their strange conduct. I tell you I am not desirous to be considered litigious, or to gain the name of being a quarrelsome woman; but I am the last person to permit anyone to deprive me of my rights. They have broken their contract, and the courts will decide the matter."

Leaving the lady, THE MIRROR man sought Sheridan Shook. The Stiff manager said:

"We certainly did enter into a contract with Madame Dolaro to produce her play; but she did not do as we wished, and we have given it up. I believe she is trying to dispose of the play elsewhere. In case she does so, we will expect her to refund the deposit of $500 which we paid her."

"Then, if she claims redress from the courts, you consider you have a defense?"

"There is no defense required," said Mr. Shook. "She came to me and asked me for her play, and I returned it to her."

Modjeska's Farewell.

Frederick Stimson, Madame Modjeska's manager, has been in town for the past few days, completing arrangements for the production of Maurice Barrymore's new play, Nadjezka, at the Star Theatre on Feb. 11. A MIRROR reporter met him yesterday, and asked him if the engagement was a simon-pure farewell.

"I regret to say that it is," said Mr. Stimson. "The Countess intends to retire from the stage. This is her last season in America. Her last visit has been of two years' duration."

"Will she play in Europe on her return?"

"Yes; she will make a grand tour of the principal countries, playing in three languages, including her native tongue—Polish. She is very anxious to appear in Mr. Barrymore's play here, as it will be the only character she has ever created in English."

"What is the character of the piece?"

"Well, it is novel in one sense, and will give an excellent opportunity to the Madame to display her wonderful versatility. It is in a prologue and three acts. She plays a mother in the beginning of the piece, and in the latter part a daughter. The prologue is laid in Warsaw, and the acts at Nice. Frank Clements will play the leading male part, and Barrymore will second him. Of course, if it is not a success we will return to the old repertoire, although the Madame is weary of it."

"How have you found business this season?"

"Very good, indeed, all through. New Orleans was the only dull business we struck. Our season runs to the end of May, and then I shall bid the Count and Countess *bon voyage*."

Death of George Davenport.

This well-known actor died on Friday morning at St. Luke's Hospital, where he had lain a sufferer for nine weeks. He was buried in Evergreens Cemetery on Saturday. He leaves a wife and child, who are at present with friends in Philadelphia. Speaking to a MIRROR man about him, Ben Baker said:

"I knew George Davenport for over twenty years. He was a fine fellow, and was held in esteem by all who knew him. The line he most excelled in was Irish comedy, although he was a good all-round comedian. At one time he was starred, and made a fair impression. At his death he was a little over forty years of age. He was born in New York. His first wife was Kate Newton. During his last hours, and I saw him frequently, he fancied he was recovering, and in his delirium talked of taking a company on the road."

Mr. Smith and Miss Prescott.

John P. Smith called at THE MIRROR office yesterday to give his side of the story of his disagreement with Marie Prescott and her husband. Said he:

"I want those interested to know the truth concerning my management of Miss Prescott. My reputation entitles me to a hearing. First of all, regarding that 'wretched support.' Miss Prescott selected her own people; therefore she has no reason to complain. Mind you, she was only in my employment as an artist, the same as the rest of the company. She had no responsibility; but she took it upon herself to act as if she was running the concern. Her imperious manners rendered it difficult to get along with her. In one instance she said that a gentleman of the company had insulted her, and threatened, unless he apologized, to have the curtain rung down. To avoid a scene, the gentleman apologized. The charge was a mere whim. Miss Prescott cannot name an instance in which a member of the company received an adverse notice. I gave way to her in everything, and exercised the greatest forbearance. I desired to star her in Belmont's Bride; but she spoke of her 'love of her art' and ambition to play higher parts, and engaged Eben Plympton at a salary of $200 a week to support her. I paid Miss Prescott $150 a week during my management. I became her security when Fred Lotto sued her, and advanced her money. Bad business followed us everywhere, and yet she kept getting money from me, although I always paid her salary before it was due. Our contract called for a week's notice on either side.

"It is useless to enter into any details about the receipts, as they were ridiculous. Certain towns she told me she regarded as strongholds, yet the largest amount we took in those places was under $200."

Mr. Smith then showed the reporter the returns for each stand visited and an account for the printing, lithography, etc.

"In several places [telegrams produced] the managers refused to play her at all, and in others, as you see by the despatches, excuses were feigned. I spent over $3,000 in three months in advertising. Everything was resorted to to publish her fame. However, there is no use in entering any further into the matter. In a very short time I lost over $7,000 in trying to make Miss Prescott a star, and was deplorably unsuccessful."

Mr. Mestayer's New Piece.

William A. Mestayer is very well satisfied with the reception given to Wanted—A Partner. "The fact is," said the big comedian, "we have so remodelled it that it is practically a new piece. No better company of comedians could be gotten together, and the situations and incidents in the play are such a good burlesque upon real life that they must create laughter."

"Will you take the shit on the road again?"

"I expect to do so, but it will depend altogether on the result of this week. We are doing very good business at present, but I am a sufficiently wise manager to take a metropolitan judgment upon the merits of any piece."

"How about Madame Piper, your new opera?"

"I will not produce it until next season. I will not permit its production until it can be presented in a first-class manner by the best artists available."

Will Gerry Interfere?

David Belasco has finished his play May Blossom, and has poured into a MIRROR reporter's ear a brief synopsis.

The scene is laid in Hampton, Va., at the beginning of the Rebellion, but is devoid of any warlike incidents. It is purely a domestic and emotional play. Those who have read it say that it is a very true character sketch of Southern life. One of the features is the burial of a bird, which introduces a number of little children, taxing the talent of all the child-actors in the city, including the sons and daughters of all the Madison Square staff, who are being drilled in their parts. Bijou Fernandez, Reina Belasco, Claudine Sisson and a dozen other mites carry one scene among them.

McCaull's Latest Purchase.

Colonel McCaull has purchased a new opera. It is the conjoint work of John Philip Sousa, for many years the leader of the Marine Band in Washington, and E. M. Taber. The title is Désirée, and is in the time of Richelieu, in France. The chief features are the choruses of musketeers and schoolgirls. It is in two acts, the first in the shop of a tradesman in Amiens, and the second in the hall of the Hotel de Ville of the same city, in which a grand ball takes place.

"When do you intend to bring it out?" the reporter asked.

"That I cannot say; but it will be put in rehearsal by one of our companies at once. You understand that we have got our forces into such a state that any one of three companies can present an opera equally well. The libretto of Désirée is the best I have ever read."

"What will follow The Merry War at the Casino?"

"Fatinitza, I think. I have changed the road company to Philadelphia, and sent the Philadelphia company to fill their dates. They are playing to 'standing-room only' in Brooklyn this week."

"Have you cast The Merry War yet?"

"I can give you the principals. Fred. Leslie will play Balthazar; William Carleton, Umberto; Perugini the tenor role; Lilly Post, Violetta; Cottrelly, Elise; and Gertrude Orme another part. The chorus has been drilled for two months, and a large number of people have been engaged to make the stage pictures complete. A company of the Twelfth Regiment will appear in Rudolph Aronson's Triumphal march."

The repertoire of the McCaull companies now embraces The Princess of Trebizonde, Dagger Student, Prince Methusalem, Fatinitza, Merry War, Désirée and Queen's Lace Handkerchief. Each company is fitted to play them all.

Bijou Policy.

Owing to the disadvantages and unpleasantness attending the engagement of Rice's Opera company at the Bijou Theatre, Messrs. Miles and Barton have decided to form an opera company of their own to produce a similar class of works. The management are very reticent on the subject, but a reporter of THE MIRROR ascertained from several sources that things have been far from satisfactory. They have advertised for artists to form a stock company for next season, and are prepared to engage people. Max Freeman will probably be the stage director. The librettos of several operas are under consideration.

The Future of Separation.

"You are well satisfied with the reception given to your new play," said a MIRROR man to Bartley Campbell yesterday.

"I am, indeed; especially when I tell you that this same play was declined by A. M. Palmer and Arthur Wallack. I know the taste of the people very well by this time, my boy, and I devoted all my energies to make Separation a success."

"Have you sold the piece to Shook and Collier?"

"Oh, no; I never part with any of my plays entirely. In this case they simply manage it on my account. They provide scenery and everything necessary."

"When it has ceased running here it returns to your hands?"

"It will go on the road under their management and under the same conditions."

"Have you any other plays on hand?"

"Yes; I am just finishing another play, called The Lament's Love, which I hope to produce shortly. The scene is laid partly in Mexico and partly in Cuba."

Vindictive Orchestrions.

It is an open secret that there is not always the best feeling between members of a theatre orchestra and the production—between those who play on the instruments and those who play on the feelings of the audience. We often hear of how a leader sasses an actor, or *vice versa*. If the footlights did not divide them, the consequences might at times be doubtful. Napier Lothian, the leader of the Boston Theatre orchestra, and George W. Stewart, the well-known member of the Germania Band and Symphony Orchestra, a few days ago met and compared notes. They related stories of these feuds, some of which are very amusing. Mr. Lothian told of how one of the Kiralfy companies had rendered itself particularly obnoxious, and the orchestra arranged a big racket for the last night.

There is usually much more fun to be had on last than on first nights. Mr. Lothian told the members of the orchestra, particularly the bass-drum and cymbals, to punish the music, and they did. A Chinese band, or pandemonium itself, would have displeased more than many. The leader apparently did his best to preserve order, but he seemed to have lost control. It was very funny to every one but those who were being punished.

Mr. Stewart's experience chronicled a similar circumstance, although it occurred several years ago, in the Chestnut Street Theatre, Philadelphia, when Alice Oates was in the palmy days, and when she fashioned her appearance with as much audacity as imagination she bewitched herself. Harry Allen, who has recently been doing General Utility at the Bijou Theatre, Boston, and is now in the cast of That Man, was a member of her company. He had increased the ill-will of several of the members of the orchestra, and during the first act of Girofle-Girofla he did something that made them savage. So they put up a job on him, and during the rest of the performance they played pianissimo during his favorite passages, and when he "sang small" their terrible racket rendered his voice inaudible. Probably he remembers the incident and laughs over it to-day, though, at the time his ego was said to be something terrible.

Allison's London Visit.

A cablegram announces that James Allison, the Australian manager, has left London for New York, in company with George Signet. They will tarry a few days in the Metropolis, and then cross the continent and take the steamer from Frisco. In a letter to his Australian representative he details the results of his trip to England. He went over to buy plays and engage people for his Australian dramatic circuits. It has been agreed that during the season of 1884-5 Rignold will star in the legitimate in the United States, under the management of Gaisford and Charles Pollock. Next season he will star in the Australian colonies. The Professionals are trying to induce him to play four weeks in San Francisco during this visit.

Charles Parkinson said: "We will have the refusal of Mr. Allison's purchases for this country, but I do not care to name the plays or go into details."

Southern California Theatres.

A MIRROR representative yesterday met Colonel A. M. Gray, of San Francisco, the builder of James Hazel, and in the course of a conversation learned the following particulars regarding the new theatres which are either built already or are in course of erection along what is known in San Francisco as "the Southern Californian circuit."

"I have built no less than eight theatres in the Golden State," said the Colonel, "among them are two of the most prominent in San Francisco. I have just finished a handsome house at San Bernardino, and the finishing touches are being put on the one at Los Angeles. The latter will, I think, equal, if not eclipse, any theatre on the Coast. Los Angeles is only a night's ride from San Francisco, and is known as the 'paradise of Southern California.' Oranges, lemons, and all fruits, nuts and spices can be gathered all the year round. In the immediate vicinity are many good 'show towns,' among which are Fresno, San Bernardino, Riverside and Visalia, and good companies are always well patronized. Denver is reached upon leaving the Texas border."

"What are the transportation facilities?"

"The new Southern road has created much interest, and the country is fast developing."

In answer to the reporter's query as to what attractions he had engaged, the Colonel said: "I have arranged with Charles Parkinson to play the Madison Square pieces, and he has booked for one several other well-known combinations. I am in hopes of opening the Los Angeles house about the 1st of May, and shall try and secure The Relish for the occasion."

Colonel Gray added that he intended remaining in the city for some time, and that he would be pleased to correspond with any manager who might contemplate a tour in Southern California.

Letter to the Editor.

THEY PARTED AMICABLY.

JAN. 23, 1884.

Editor New York Mirror:

MY DEAR SIR:—Kindly correct an error in your [illegible] issue of this week. I have resigned from Abbey Grau Opera company as stage manager and [illegible] company, to best of my belief, is not aware [illegible] management settled with me satisfactorily and [illegible] company with best of feeling. The company left B., little over a week ago, [illegible] business than any other company I [illegible] Kindly insert this, as your article [illegible] cial standing, which is high, I [illegible]

I am, dear sir, yours truly,

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

general feeling of the audience was that they had been entertained. Siberia, 1st, 2d; Maggie Mitchell, 4th; Milton Nobles, 5th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Barlow-Wilson Minstrels gave a good entertainment to a fair audience, Jan. 25. Lizzie May Ulmer to 'ay drew a large audience, 27th. The play has been improved since its last presentation here.

NEW JERSEY.

NEWARK.

Pauline Markham came to the Park, Jan. 25, 26, with The Corsican Brothers and A Scrap in the Park. Very light houses. The Grand Opera House will be occupied every afternoon and evening this week with H. M. Jacobs' one-cent show.

Robson and Crane in Sharps and Flats, Comedy of Errors and Our Boarding House will be at the Park, Jan. 28, 29, 30, 31. Castle's Celebrities are on for the week at Waldmann's. George H. Adams' Humpty Dumpty comb. will occupy this house next week.

Walter Hancock will conduct the concert of the Harmonic Society on the 6th. The soloists will be M. Orjede Blanc, violinist; Mme. Julia Rive-King, pianist; Mrs. W. S. Cannon, contralto; Frank Barnard, tenor; Frank L. Sealy, accompanist.

NEW YORK.

ALBANY.

Leland Opera House (Hon. Charles R. Leland, manager): Haverly's Mastodons entertained two large audiences with an excellent programme Jan. 21 and 22. The Hungarian Band, advertised for Wednesday evening, failed to put in appearance, and the house was consequently closed. The remaining three nights were devoted to Joshua Whitcomb, who, however, failed to draw as largely as heretofore. Uncle Josh is still troubled with the rheumatics, and is obliged to omit the dancing which was once such a feature of the performance. Opening 31st, for three nights and Saturday matinee, The Strangers of Paris.

Levantine's Theatre (V. V. Levantine, manager): The burlesque of The Magic Slipper has proved attractive, and will be kept on for the current week. Maggie Cline (Mary Ann Kehoe), is also announced.

TROY.

Griswold Opera House (S. M. Hickey, manager): Belmore's Strangers of Paris was ably presented, Jan. 21, 22 and 23, to good attendance, giving general satisfaction, with the single exception of the non-appearance of Henry Lee, who was extensively billed. However, Dave Davidson made an excellent Jaques. Co. excellent. The last three evenings of the week were occupied by Henry Lee's superb comb., who presented The Pioneer's Wife to small houses. Emily Rigl won the admiration of her audiences by her truthful delineation of Edith Gray. For the entire current week Harry F. Ward's comb. presents the Power of Money, followed by Neil Burgess in the New York success, Vim, 4th, 5th and 6th.

Rand's Opera House (G. Rand, manager): Haverly's Mastodon Minstrels gave one performance last Wednesday evening to a very large and well-pleased audience, who showed their appreciation by frequent applause. The Prince of Madagascar served as a good substitute for the usual tiresome clog dancing.

Grand Central Theatre (F. Conley, manager): The engagements for this week are, viz.: Oscar and Jessie Linton, Samuel Bartlett, Kate Gilmore, Richmond and Glenroy and Edwards and Morton.

UTICA.

Utica Opera House (Thos. L. Yates, manager): Dan Thompson, as Joshua Whitcomb, delighted a splendid audience Jan. 22. He is ever welcome. C. L. Lavin, with full corps of diamonds and brass band, had a very fair house 23d. Haverly's Minstrels, 24th, gave a splendid musical entertainment to packed house. Receipts, $1,200. Conroy's American Four comb., 25th; good performance, fair house. Collier's Lights o' London, 26th, 27th, 28th.

Item: Through the courtesy of William Onyan, proprietor of Onyan's New Opera House at Clinton, N. Y. (a village nine miles south of Utica; population, 3,500); your correspondent was shown through the edifice. It is a fine one. It has a seating capacity of 550, all opera chairs of the latest design. The stage appointments are all complete and first-class. There are thirty changes of scenery, all from the brush of A. McKenzie, of Utica. His work would do credit to a metropolitan artist. The whole building is lighted with gas. Traveling combs. will do well to notice Manager Onyan's advertisement in next week's Mirror.

BUFFALO.

Academy of Music (Meech Brothers, managers): Pinto, the latest effort of the Florences, proved quite attractive. Large houses welcomed the artists Jan. 21, 22 and 23. 'Tis needless to say they proved as mirth-provoking as usual. My Partner, with Aldrich and Parker as the funmakers, filled out the week. Business was but fair. Haverly's Mastodons began a two-nights' engagement 28th, to a good house. The New York Philharmonic Club gave a concert 30th. Lovers of concertion can admire Oliver Doud Byron the remainder of the week.

Wehle's Opera House (Emil Wehle, manager): Neil Burgess, Jan. 21, 22 and 23, in Vim, met with medium success. That veteran matron, Mrs. Polly, kept the audience in a happy mood, and the "nightmare" which introduces his patent revolving stage was very ludicrous. Nobody's Claim, which followed, can at least claim to drawing powers. Very large houses were the result of the three nights' engagement. Minnie Hauk favored us with a concert 26th. Nobody's Claim returns again 27th and 28th, to try and repeat their previous success. Janauschek, 31st, 1st and 2d; McCaull Opera co., in The Beggar Student, next week.

Music Hall (Meech Brothers, lessees): Occupied Jan. 24, 25 and 26 by the Imperial Dragon troupe, a lot of clever Japs with unpronounceable names. They met with indifferent success. The Devil's Auction co. week of 27th.

The Adelphi (Joe Lang, manager): Kernells, Wheatley and Trainer, week of 21st, had full houses all the time. Dawson's Allied Attractions are the card the current week.

SYRACUSE.

Grand Opera House (E. J. Matson, manager): The Barnabys of Paris played to very fair business Jan. 24, 25 and 26. The scenery of the piece was very elaborate and perfect in every detail, but the co. cannot be rated as more than fair. Charlotte Thompson did a good business in Jane Eyre 27th and 28th, and Camille 29th.

Wieting Opera House (P. H. Lehman, manager): Haverly's Mastodon Minstrels filled the house to overflowing 25th. The performance was very praiseworthy, and gave the greatest satisfaction. Lights o' London opens 28th for one week.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Sol Smith Russell, in Edgewood Folks, to fair house, Jan. 26. Two hours of laughter. The Emperor of Mr. Wind is simply dense. New Orleans Minstrels, to light house, 28th. The music is excellent, but the attempts at funmaking were something horrible. The most remarkable feature of the evening took place in the lobby. The lady—the female kind, I mean—who took tickets would quietly show each correspondent as he presented credentials, refer him to the court manner in which his particular paper had "abused" the performances, and finally, having exhausted every other means of punishment, she would offer a pressing invitation for him to enter. Revenge is sweet. Fun on the Bristol, 29, C. L. Davis (with home attachments), 4th; George C. Miln, 5th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): I have seen a large number of bad plays and co.'s in past years, but for complete worthlessness C. L. Davis in Alvin Joslin, Jan. 21, "downed" them all. In justice to the orchestra I must say a word of praise. The music was excellent. Neil Burgess in Vim, 24th, drew a good house and pleased immensely. My Partner, 25; Lights o' London, 27th, 28th, 29th.

ROCHESTER.

Corinthian Academy of Music (Arthur Lautchford, manager): Conroy's comb. did a nice business Jan. 21 and 22. The American Four is the principal attraction with this party, and they are really good in their specialty. The Nashville Jubilee Singers presented a choice programme to fair audience, 23d. Haverly's Minstrels drew a large house 26th. The closing piece, The Pioneer's Sweetheart, is very amusing. McCaull Opera co., 27th and 28th.

Grand Opera House (P. H. Lehman, manager): Lights o' London the entire past week, to fair houses. With one or two possible exceptions, the co. is entirely inadequate to present the play properly. The current week we are to have The Strangers of Paris three nights and The Pioneer's Wife three nights.

Items: W. C. Bell (professionally W. C. Holden) was married to Miss Carrie L. Bowman, of this city, on the 25th.

DUNKIRK.

Tidball's Opera House (F. J. Herbert, manager): Belmore's Comic Jan. 24, was very poorly presented to a poor audience. The character of Jaques, the Dwarf, played by Geo. Bantly, was the only one in our opinion worthy of any mention. The size of the house was due to a complimentary to outside attractions.

OSWEGO.

Oswego Opera House (M. Cavana, manager): Neil Burgess in Vim, to fair house Jan. 26. Vim and the company are not to be simply a poor exhibition. The revolving stage was not [illegible] quite refusing to guarantee that [illegible] injured. At the close of the first and second acts fully one-eighth of the audience left the house in disgust. Manager Reid represented members of the co. for their good acting. The local management is severely criticised by the local papers for booking an attraction so devoid of merit. The play is low, coarse, vulgar.

BATAVIA.

Opera House (Harry C. Ferren, manager): Young Mrs. Winthrop, Jan. 25, to a poor house. Satisfactory performance. Four houses are ruling here.

KINGSTON.

Music Hall (DeWitt and Nichols, managers): Mayhury and Overton's House of Gold came Jan. 25, to fair house. Fair drama. Harry Watson's Wrinkles co., 31st.

ROUSE'S POINT.

Sampson Opera House (Phil Sampson, proprietor): Barry and Fay's Irish Aristocracy was given to a good house, 23d. Alvin Joslin came 26th, to good business. The Palmer-Italy Vacation party, in Harvard vs. Yale, 1st.

CORNING.

Opera House (Charles Barry, manager): Gorton's New Orleans Minstrels showed Jan. 25 to full house. Every feature was new, and the entertainment was a fair one. The two Corsonettes, Messrs. Dillon and Graham, have improved much, and judging from the quantity of flowers sent them and the results, they struck the popular chord with their specialties. Iteagar's (?) Uncle Tom's Cabin co. booked for 4th; Donaldson's Tennesseans (concert), 9th; Baird's Minstrels, March 1; Haverly's Minstrels, 7th.

Item: A packed car-load went from here to Elmira, Jan. 24, to Lights o' London.

ELMIRA.

Opera House (W. E. Bardwell, manager): Eastern Lights o' London gave a fair performance the first three nights of the week to good business. Fun on the Bristol, 1st; Janauschek, 7th.

Items: It is understood that the proprietors of the Opera House will, next season, have steam heat throughout the building. The audiences that have endured the chilly midwinter atmosphere for the past fifteen years will appreciate the improvement.—I have it from a reliable source that a stock company is contemplating the building of a theatre on the east side of State street near Water.

SENECA FALLS.

Daniels' Hall (George O. Daniels, manager): Bennett and Moulton's Opera co., Jan. 23, in Billee Taylor to a good house.

AUBURN.

Academy of Music (E. J. Matson, manager): Tom Conroy's American Four gave a very good variety entertainment, Jan. 23, to a fair audience. Bennett and Moulton's Comic Opera co. drew large audiences, 24th, 25th and 26th, and gave satisfaction. Nobody's Claim co., 31st.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Sol Smith Russell, Jan. 21, to crowded house. Nobody's Claim, 22d, to fair business. My Partner, 23d, ditto. Devil's Action, 31st. A number of first-class attractions are booked for February.

OLEAN.

Opera House (Wagner and Reis, managers): Sol Smith Russell drew a good house to see and hear him in his very funny Edgewood Folks, Jan. 22. His support was not very remarkable. On the 24th, 7-20-8, to a very small house.

Item: The manager of 7-20-3 spoke very bitterly of Mr. Wagner's treatment in putting Sol Smith Russell in 22d and changing their date from the 23d to 24th, after they had been booked for two or three weeks.

NORTH CAROLINA.

CHARLOTTE.

Opera House (L. W. Sanders, manager): The Hanlons, in Voyage en Suisse, Jan. 24, to crowded house. Flora Moore's Bunch of Keys, 26th, to large and well-pleased audience. The co. will always have a hearty welcome here.

RALEIGH.

Tucker Hall (J. F. Ferrall, manager): Annie Pixley in Miss, on Jan. 29, to fair house. Any night but Saturday would have paid much better. This troupe gave a very pleasing performance and completely captivated the audience. Minnie Hauk for 9th. Modjeska was booked here for Jan. 31, but owing to a difference in the gauge of the railroads coming here she could not bring her private car; consequently cancelled engagement.

OREGON.

PORTLAND.

New Market Theatre (F. W. Steckhan, manager): Katie Putnam Comedy co. closed here after a three weeks' engagement, which proved one of the most successful of the season. After the final drop of the curtain on the evening of her last appearance, she was loudly called, and made a very pretty speech, in which she thanked the people of Portland for the kindness and attention shown her. Nellie Boyd, with a strong dramatic co., opened 21st for a week. Jeffreys Lewis is booked to open 28th for two weeks. Emerson's Minstrels come during the latter part of March. It is to be hoped Emerson will stick to his contract this time. He seems to have a passion for cancelling dates. Manager Steckhan is at present in San Francisco, looking up attractions for his circuit.

OHIO.

COLUMBUS.

Grand Opera House (Joseph Miller, manager): Sam'l of Posen had the usual large and well satisfied houses, Jan. 21, 22. George C. Miln, as Bertuccio and Hamlet, made a decidedly good impression on good houses, 24th, 25th. The gentleman possesses a good deal of talent and is bound to come to the front. Patterson's Opera co., in Queen's Lace Handkerchief, 31st, 2d.

Comstock's Opera House (F. A. Comstock, manager): Rice's Tycoon co. did not make a great deal of Fun on the Bristol, Jan. 23, 25. The Boston Theatre co. in Julius, 25th, 26th, had good houses, and the best ballet that has been here for some time. Clayburgh's Creole, 31st; Girl I Love, 1st; Henry Irving, in The Bells, The Belle's Stratagem and Louis XI., 4th, 5th.

Items: Manager Quincy Kilby, of the Julius co., presented Prof. J. S. Bayer, leader of Comstock's orchestra, with a diamond pin, on account of the excellent manner in which the ballet music of Julius was rendered.—The curtain had to be rung down on the graveyard scene in Hamlet on Friday evening and the act omitted—cause, the First Gravedigger was too full for utterance. Mr. Miln came before the curtain and made apologies and the play went on.—J. H. Laine is in town doing advance work for the Lace Handkerchief.

DAYTON.

Music Hall (Larry H. Reist, manager): The popular comedian, M. B. Curtis, and a well selected co. presented Sam'l of Posen, Jan. 23, to a large and well pleased audience. Curtis as Sam'l is an natural and true to nature as ever; his different make-ups are good, and dressed in such a manner that could hardly be improved. The co. is far above the average, and gave the best of satisfaction. The event of the season was the appearance of Rhea, 25th, 26th and matinee, presenting Frou-Frou, Camille and Much Ado About Nothing. The three performances were attended by the largest and most fashionable audiences that have assembled in Music Hall this season. Mlle. Rhea is a great favorite here. The support was excellent.

Items: Chas. Herchelroads, a Dayton boy, who did heavy business in Gardner's Karl last season, but at present engaged in business in this city, will play the part of Pedro during their engagement here, Jan. 29. Chas. has many friends here, and no doubt will greatly increase the number of audience.—Her Atonement, and its wealth of scenery, will be here, 31st, 1st, 2d. What a treat it would be if this military drama would be produced at the Soldiers' Home. Where could you find a more appreciative audience?—Sells Brothers' Circus will be here April 29.—Mlle. Rhea attended several receptions during her stay in this city.—Tom Musson is for sale at all the leading news-stands every Saturday.

DELAWARE.

City Opera House (Clippinger and Rutter, managers): M. B. Curtis played to a good house, Jan. 26. The bitter cold weather kept many away. Sam'l gave general satisfaction, although the play was cut short on account of difficulty in keeping the house warm.

TOLEDO.

Wheeler's Opera House (George W. Bills, business manager): The Royal Dragon Troupe of Japanese, Jan. 21, 22, to wretchedly small houses. They give a very novel performance, the juggling and wire-walking being unparalled; but the dancing of the ladies is too deep for an American to understand. The N. Y. Philharmonic Club and Dora Hennings, in concert, 23d. The entertainment was given under the auspices of the Y. M. C. A., and consequently secured a good house. Joseph Murphy, in Kerry Gow and Shaun Rhue, 27th, 28th, to excellent houses. Mr. Murphy is a great favorite here, and has never failed to do a paying business wherever he came. His support is far above the average.

ALLIANCE.

Marchand's Opera House (F. C. Marchand, manager): John M. Hickey's Ideal Rip Van Winkle, Jan. 22, to fair business. It was the poorest rendition of this play we have seen in years. Della Moore, in Bogg's Ferry, 24th, (return date) packed the house, notwithstanding bad weather. On her appearance in fourth act Miss Moore was greeted with long and well merited applause. She is a great favorite here. Dupree and Benedict's Minstrels, 31st.

STEUBENVILLE.

Garrett's Opera House (D. J. Sinclair, manager): Minnie Hauk's co. gave a concert, Jan. 22. General satisfaction.

Opera House (C. A. Reynolds, manager): Callender's Minstrels had a very good house, Jan. 23. Very poor show. John Hickey's Ideal Rip Van Winkle co. to a small house, 26th. The performance was as this as the house.

SANDUSKY.

Bieuiller's Opera House (William J. Seufel, manager): A fair co. played a poor play (Puck's Bad Boy), 24th, to a fair audience. The manager reports very good houses at every performance. Minnie Hauk was received 26th by a crowded house. The audience, at times, were almost boisterous, so hearty was the applause. The first part of the programme consisted of selections from Trovatori, Cowen, Robinson, Meyerbeer, etc. After the prima donna had sung the "Echo Song" the applause did not cease until the cause on the stage, sat down at the piano, played her own accompaniment and sang "Wenden nur Immer an Bliche." Part II. was the third act of Carmen. Hauk's Carmen is superb; her support is adequate. Signor De Pasqualis is a splendid baritone.

GREENVILLE.

Opera House (R. S. Friell, manager): A small but appreciative audience attended the performance of George C. Miln and co. in The Fool's Revenge, Mr. Miln's Bertuccio was a finished performance. He is a fine elocutionist, and acts with ease and grace.

LIMA.

Faurot's Opera House (O. E. Latham, manager): Corinne and her Merriemakers came Jan. 23 to Bijou, a comedy that is full of fun and new songs, and serves well to introduce Corinne's specialties. The little star made a good impression here. She was supported by a fair co. Rhea came 24th, to a good house, in Frou-Frou, and a better pleased audience never left our Opera House. Frou-Frou had never been produced here before, and in the hands of Rhea and her splendid co. it made an impression not soon to be forgotten. The co. was the most evenly balanced ever brought to this city. Rhea has become Lima's favorite actress and will always draw well here.

Item: About 200 people came from Huntingdon and Decatur, Ind., to see Rhea.

NEWARK.

Opera House (J. H. Miller, manager): Rice's Fun on the Bristol co., to good business, Jan. 24. Play rendered in excellent style. Blake's co. in Rip Van Winkle, to very bad business, 25th. George C. Miln co. in Hamlet, 26th, to crowded houses, matinee and evening. Audiences highly pleased.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Baker and Farron rejoiced in full houses Jan. 29 on the occasion of the fourth anniversary of the opening of the handsomest theatre in Ohio. Government House was given for the evening performance, and I hope I will not be considered cranky by those MIRROR correspondents who have condemned this play, when I give it as my opinion that it is a capital thing and affords the principals perfect scope for the display of their peculiar talents. Surely your Columbus correspondent is a little "off" when he declares that "the stars have evidently seen their best day." Of the support, Amelia Watts made the most pleasing impression, though all were good and seemed bent on doing their very best. Perhaps they thought they had for once struck a Zanesville audience in real good humor. Neither Callender's Georgia Minstrels, 21st, or Little Corinne, 25th, had a large house. The latter deserved it; the former did not. Three-fourths of the minstrel show was of that childish darkey character which places it beneath criticism. How such creatures are tolerated by metropolitan amusement-seekers passes my comprehension. Perhaps the unblushing effrontery of the management, together with the illimitable cheek in advertising, leads people to think there is some merit in those who are capable only of imitating but not of originating. The hackneyed phrase, "child wonder," may indeed be regarded as justly applicable to Little Corinne. She is brim full of pretty ways and cute stage business which are foreign to ordinary childhood in one sense, and yet in another sense are the essence of sweet childhood itself. Mrs. Kimball felt rather unwell and Miss Branscombe took her part in addition to her own. The musical features of Bijou are altogether charming, but unfortunately some of the co. were hoarse for reasons which appear in my items. In speaking of the minstrels I intended saying that a part of the singing was very good; notably the voices of Johnson and Stanton. I wish to be just in all cases.

Items: The manager of the Salem (O.) Concert Hall writes to me saying that he is anxious to see my letter in THE MIRROR after I shall have seen the Ideal Rip Van Winkle attraction. I fear he will never have that pleasure, because the Ideal, etc., will get no date here. From the letter I infer that Mr. Hickey is an individual who is so badly seamed that he needs a very vigorous ripping up.—The Queen's Lace Handkerchief, by the Patterson co., will have an immense house Jan. 31, as about 1,200 delegates, with their ladies, will be here in attendance on the State Encampment of the G. A. R.—The Little Corinne troupe travelled eighteen miles in open sleighs, with the mercury twelve degrees below zero, in order to catch a train at Mansfield. The didn't catch it, however; and came on a freight train to Newark, where at last they found civilized travelling facilities, but did not reach this place until after 3. The curtain went up about 9.

AKRON.

Academy of Music (W. G. Robinson, manager): Imperial Dragon Japanese, Jan. 23, had fair house and gave a fine performance. Callender's Minstrels, 25th, entertained an audience of fair size. Dupree and Benedict's Minstrels, 4th; Baird's Minstrels, 5th; Lawrence Barrett, 12th.

MT. VERNON.

Woodward Opera House (L. P. Hunt, manager): Ideal Rip Van Winkle co., to fair business, Jan. 22. Miserable performance. Callender's Minstrels 26th, to good business. Haverly's Mastodons, 7th; Rehan's 7-20-8, 28th.

HAMILTON.

Globe Opera House (Cornell and Myers, managers): The Bunch of Keys comb. played to the largest audience of the year 19th. Standing room only to be had after 8 o'clock. Charles Gardner, in Karl, Feb. 1.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Excitement in religious circles ("protracted meetings") has injured business. Minnie Hauk and co., in concert, 22d, to moderate business. All the artists were heartily encored. The madame's "Coming Through the Rye" brought down the house. Baird's Minstrels, 23d, drew fairly. Their business was hurt by Callender's the week before. The people had not recovered from their disgust. Baird's co. gave satisfaction. The witticisms of Lew Benedict and Joe Hart and the contortion business of Prince Pharaoh were enjoyed. Creole co., 2d; Passion Slave, 11th; Alvin Joslin, 13th; Daly's, 7-20-8, 23d.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): The Devil's Auction played to very large business last week. Maffit and Bartholomew, old-time Pittsburg favorites, met with a favorable reception. Mr. and Mrs. W. J. Florence, Jan. 28; in the Banks, 4th.

Library Hall (Fred A. Parke, manager): Barney McAuley played the past week to moderate business. The Jerseyman, Uncle Dan'l and Sir John Falstaff were given. Boston Ideals, Jan. 28; Lawrence Barrett, 4th.

Academy (H. W. Williams, manager): The Duvene comb., one of the best variety cos. travelling, had a very prosperous week, terminating Jan. 26. The Two Johns, 28th; Manchester and Jennings, 4.

Lyceum (John A. Ellsler, manager): The Drummer Boy of Gettysburg is announced for coming week. W. J. Coggswell, the well-known actor, has volunteered his services.

Museum (P. Harris, manager): The usual large business was done during the past week. Announcements: Billy Speed's Plantation Singers, Admiral Dot, Major Atom, Adams Sisters, Tattooed Woman and the Long-Bearded Man.

Items: Theatre parties have been formed in the fashionable portions of the city to attend the performances of the Boston Ideals.—Manager Harris is at present in the city. He reports business good in Cincinnati.—Sanford and Wilson have left the Manchester and Jennings comb.—C. C. Hanneman, of the Museum, will join Barnum's forces next season.—W. J. Florence and wife will give souvenirs at their performance at the Opera House on Friday evening.—The Lyceum Theatre has been leased to Manager Harris, who will transform it into a mammoth museum, to be known as Harris' Pittsburg Museum. Mr. Harris takes possession week after next.

ALLENTOWN.

Academy of Music (G. C. Auchbach, manager): Rice's Travesties co. presented Fun on the Bristol, Jan. 23, to fair business. Mark Sullivan as Widow O'Brien was well received, and highly amused the audience with his thorough knowledge of Webster. Bobby Newcomb, as the steward, to a success. As a fancy jig dancer he has no superior. The rest of the co. is clever. Performance satisfactory all through. Haverly's Minstrels 26, and Equine Paradox, week of 4th. The benefit for the poor, 24th, by local talent, was a decided success. The handsome sum of $441 was the net proceeds of the entertainment. It was handed to the Mayor of the city. F. F. Cooper, advance courier of John E. Owens, was here 25th.

BETHLEHEM.

Grand Opera House (G. C. Auchbach, manager): Rice's Travesties co. in Fun on the Bristol, played to fair business, Jan. 26. The frequent and prolonged applause gave evidence that the comedy and specialties were well received by the audience. Mark Sullivan, as Widow O'Brien, and George A. Schiller, as Captain Cranberry, each made a decided hit, while Carrie E. Drury brought down the house with her song, "The Duffet on the i," during which she toasted out a well-known student of Lehigh University. Bobby Newcomb's artistic jig dancing, and James A. Shepard's song, "Dream Faces," were well received. Fun on the Bristol, with the above named artists, may come again. Haverly's Minstrels, 1st.

Items: The members of the Fun on the Bristol co. spent Sunday here, and many of them took advantage of the fine sleighing and visited neighboring towns.—Mme. Rosier Lauvellier, late of Booth of Keys co., joined Fun on the Bristol here, and assumed the character of Willets, niece of Widow O'Brien.—Manager George W. Ludover speaks very highly of the treatment he and his co. have received at the hands of the officials and employes of the Lehigh Valley Railroad co.—Annie E. Wynn, of Philadelphia, alleged to be the betrothed of George A. Schiller, spent Sunday in Bethlehem, the guest of the Fun on the Bristol co.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Evans, Bryant and Hoey's Minstrels, Jan. 21, to fair business, giving a good performance. Salsbury's Troubadours in Three of a Kind, 22d, to large house, scoring a decided success. John T. Raymond, in Paradise, 26th, to good business. John T. is always welcome and never disappoints an audience. Shook and Collier's Lights o' London, 30th, 31st, and 1st and 2d.

YORK.

York Opera House (Adams and Dale, managers): Salsbury's Troubadours, first appearance here, in Three of a Kind, drew quite a fair house, and won for themselves a reputation that will insure them a good house any time in future. No excuse to make for any stick with the Troubadours. Nellie McHenry was recalled five times in her song "The Duffet of the Duffet." She struck with popular effect our city councils and market sheds in her "Duffet on the i." Minnie Hauk, 31st Tourists, 7th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Salsbury's Troubadours, in Three of a Kind, gave an excellent performance to a crowded house, Jan. 22. Rice's Travestie co. in Fun on the Bristol, gave a rather unsatisfactory performance, to a fair house, 23d. Minnie Hauk, in grand concert and opera, 24th. On this occasion she will present the Lancaster Mannerchor Society with her portrait, elegantly framed, as a token of regard and in remembrance of a fine serenade the society gave her during her last visit here.

ERIE.

Park Opera House (William J. Sell, manager): The Florences in Pinto, Jan. 24, to a large and select audience. Rice's Travestie co. in Fun on the Bristol, 25th, to good business. Penn's Bad Boy, by Atkinson's co., 31st, to a large audience, drawn by curiosity. Did not come up to expectation. Haverly's Mastodons, 2d; Oliver Doud Byron, 4th; Alvin Joslin, 5th.

Item: Manager Sell is having a moveable dancing floor constructed over the parquette to the dress circle and on a level with the stage. The G. A. R. boys, 25th, will "break 'er down."

HARRISBURG.

Opera House (H. J. Steel, manager): Rice's Travestie co. in Fun on the Bristol, Jan. 22, to good business, leaving a disappointed audience, inasmuch as the talent, aside from Bobby Newcomb and Mark Sullivan, does not rank above mediocrity.

Opera House (Markley and Till, managers): C. E. Ford's Opera co. presented The Beggar Student, Jan. 28, to a full house and gave complete satisfaction. The solos and ensemble singing was given with spirit and effect, calling forth frequent applause. The costumes were new and handsome. Haverly's Minstrels, 5th; Equine Paradox, 11th, week.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Lights o' London, Jan. 24, 25, 26, to large and very enthusiastic audiences. The co. produced the play excellently. Each and every member is an artist. The scenic effects made the best display ever seen in this city, and several times during the acts called forth great applause. Williamsport is seldom furnished such a fine entertainment. Receipts for three nights about $1100.

SHAMOKIN.

G. A. R. Opera House (John F. Oder, manager): Marie Prescott, in Czeka, Jan. 22, to medium business. Miss Prescott so delighted her audience that she was called before the curtain at the close of each act. Haverly's Minstrels, 26th, to immense business; the largest house of the season.

JOHNSTOWN.

Union Hall: Fun on the Bristol played to moderate business 21st. The co. seemed to be suffering with colds. Bobby Newcomb carried off the honors, being encored repeatedly.

Patterson's New York Opera co. in The Queen's Lace Handkerchief gave satisfaction to a large house 23d. Barney McAuley 31st and Feb. 1; Two Johns, 4th; Callender's Minstrels, 8th; Bella Moore, 9th.

NEW CASTLE.

Opera House (R. M. Allen, manager): W. J. Florence in Mighty Dollar had a small house Jan. 23. Mrs. Florence remained in Youngstown, where they play to-night, saying she would not play in such a second-class house as this, on account of uncleanness of stage, etc. Arthur Rehan's 7-20-8, 4th; Callender's Minstrels, 11th.

Items: Leavitt's All-Star, Rehan's 7-20-8 and Aldrich and Parsloe cos. passed through this week.—Edward Taylor, advance of Janauschek, was in town.—Robert Hunting and wife, trapezists, are wintering here.

ALTOONA.

Opera House (Marriott and Kreider, managers): Patterson's Opera co. in The Queen's Lace Handkerchief, played to a packed house and gave a superb performance Jan. 22. It was decidedly the best opera troupe that ever visited this city.

Item: Donald McKay's Indian troupe opened for eleven days Jan. 23d.

McKEESPORT.

White's Opera House (James E. White, manager): This cosy little theatre was occupied Jan. 18 by Rehan's 7-20-8 co. While we regret to say the audience was not large, we can candidly say it was one of the very best performances we have had this season and gave universal satisfaction.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Evans, Bryant and Hoey gave a very good variety show to fair house Jan. 22. Salsbury's Troubadours, notwithstanding a very bad night, had good house 24th. Lights o' London came 4th, 5th, 6th. George W. Lederer, formerly of this city, but now manager of Fun on the Bristol, together with Manager Burgunder, has leased the Sea Beach Palace Theatre at Coney Island and will operate it the coming Summer.

POTTSVILLE.

Academy of Music (Nathan Houser, manager): Marie Prescott as Czeka, the Jewess, to a small audience Jan. 23. John T. Raymond in In Paradise to a fair audience 24th. C. E. Ford's Opera co. in Beggar Student 31st.

READING.

Grand Opera House (George M. Miller, manager): Salsbury's Troubadours appeared in Three of a Kind to crowded house Jan. 23. The performance is good and was much appreciated. Nellie McHenry was the recipient of a handsome basket of flowers. Marie Prescott appeared 24th in Czeka, the Jewess, to fair house. The performance was very good. Tourists, 6th; Two Johns 9th.

Academy of Music (John D. Mishler, manager): Rice's Travestie co. in Fun on the Bristol to fair business 24th. The co., excepting one or two male characters, is only fair. The Royal English Bell Ringers 31st.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): Hoop of Gold co., Jan. 26, 29, 30, 31. Pat Rooney co., 1st and 2d. During the past week The Bandit King was given to very good houses.

Providence Opera House (George Herbert, manager): Nat Goodwin, Jan. 31, 1st and 2d; Lizzie May Ulmer, 4th, 5th, 6th; T. W. Keene, 7th, 8th, 9th. The Power of Money co. played to light houses the entire week. The co. is a very good one, but the piece is bad.

Theatre Comique (Hopkins and Morrow, managers): Arrivals, Jan. 26: May Fisher's Burlesque and Comedy co., McIntyre and Heath, Mike Brothers, C. Ed. Foreman and Ida Meredith, Williams and Lawrence, Maud Clifton. Departures, 28th: Manning and Drew, Maggie Cline, Deneen, Merrilee, Myra Goodwin Frank and Fannie Davis. Maggie Cline is as popular as ever here. Duncan, the ventriloquist, in his wonderful act, made a decided hit.

Dove's Dime Museum: Arrivals, Jan. 26: Two-Headed Cow, Rhoda the Mystery, Colonel Cooper, Giant; Charles Tripp, Eli Bowen, Linton, Sam Bernard. Departures: Zulus, Madame Southwick, Amy Hill, Annie Jones.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Annie Pixley, Jan. 21, 22, 23, to fair business. Miss Pixley is a very great favorite in the South, especially in Charleston. No doubt the unusually cold weather affected business. Our Goblins, one night only, to empty benches. One night only was sufficient—too much in fact. We are surprised that so good a performer as W. Henry Rice should connect his name with such a lot of trash as is presented in Goblins. The outlook for Modjeska large. A Bunch of Keys, 1st and 2d, promises a treat. Minnie Maddern, 4th, 5th, 6th; White Slave, 8th, 9th.

Item: Cramer, of Columbia, is still painting scenery for Mr. Owens, who seems determined to have a first-class establishment.

COLUMBIA.

Hanlons, Jan. 21, were greeted by one of the largest audiences of the season. A long laugh sums up Le Voyage en Suisse. Bunch of Keys, 5th.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks manager): Brooks and Dickson's Romany Rye co. No. 2 closed a highly successful engagement on Jan. 18 to good business and well-pleased audiences. They gave no performance on Sunday, but went straight to New Orleans, C. E. Hess Opera co. opened 21st for three nights and matinee to good business. The co. is a very poor one, and gave but little satisfaction. Henry C. Potter was taken ill on his arrival and did not appear. Young Mrs. Winthrop opened, 24th, for three nights and matinee. Fanny Davenport in Fedora, 31st, for three nights and matinee.

The People's Theatre: Packed houses every night. Good show with the following people: William Wade and Kate Sanford, sketch and specialty artists; Ella Riley, comedienne; Tommy, the infantile prodigy and Maggie La Van, Nellie Richmond, Georgie Freeman, Bessie Moore and Jessie Atwood.

CHATTANOOGA.

Lamars' Hall (George Beetham, manager): Ford, Warde in Virginius, Jan. 26. He was heartily received by a good audience and was recalled every act. He had a fair house at the matinee, and there is no doubt but that he will have a crowded house to-night. Lights o' London, 31st, 1st and 2d.

NASHVILLE.

Masonic Theatre (J. O. Milson, manager): Rice's Surprise Party No. 2, appeared in Pop on Jan. 18 and 19, and matinee to good houses.

Grand Opera House (J. O. Milson, manager): Shook and Collier's Lights o' London comb. was presented during the entire week of Jan. 21 to very full houses, despite the severely cold weather we have had. The scenery and spectacular effects of this piece were strikingly beautiful, and added much to its success here. Joseph Jefferson is billed for Jan. 31st, 1st and 2d.

COLUMBIA.

Grand Opera House (H. P. Searcy, manager): Rice's Surprise Party, Jan. 21, to a medium house. Pop is composed of songs, dances, etc., and caused much laughter. A good many liked it. Redmond's Specialty and Comedy co. to a small house, 24th. This troupe has not been out long, and is a variety affair. Hazel Kirke, 2d.

TEXAS.

BRENHAM.

Grand Opera House (Alexander Simon, manager): The so-called Victoria Lotus Female Minstrels, 19th, to empty chairs. Total amount in house, $40.

SAN ANTONIO.

Turner Hall (T. W. Howard, manager): Haverly's Silver King co. No. 3, 14th and 15th, to good houses. Milton Nobles, in Interviews and Phœbe, 16th and 17th, to only fair business. Rose Eytinge, Feb. 3 and 4; Bertha Welby, 9th and 10th; Pharasyn, the magician, 14th, 15th and 16th; Leavitt's Gigantean Minstrels, 19th and 20th; Our Summer Boarders, 24th and 25th.

Gossip: Theatrical cos. have not been so thick in Texas since the Christmas holidays.—Am sorry that Boucicault, Modjeska and Roland Reed did not honor the biggest city in the Lone Star State with their presence while down this way.—The project of building a fine opera house by a wealthy resident of this city, seems to have flashed in the pan. There is a rumor of a stock co. being formed for that purpose.

HOUSTON.

Pillot's Opera House (J. E. Rielly, manager): Modjeska, Jan. 17, 18, 19, played one of the finest engagements ever known here. Crowded houses greeted her at every performance. Roland Reed, in Check, delighted a large audience, 22d.

FORT WORTH.

Opera House (Max Elser, manager): Haverly's Silver King co. appeared Jan. 21 and 22, to the largest houses of the season. F. C. Bangs was advertised to play the

Bennett's Minstrels, Jan. 21 and 22, was the only attraction last week. The co. is evidently playing on Bennett's well-established name as a caterer of first-class entertainments, and consequently is meeting with good encouragement.

MONTREAL.

Academy of Music (Henry Thomas, manager): Kate Claxton, supported by Charles Stevenson and a good co., opened for five nights, Jan. 22. The first four nights in Jan. of Jan. Saturday night they produced The Orphans. The star appeared to be suffering from a cold, as her voice was by no means as strong as usual. In all other respects the performance was excellent. The ice scene in the second act is as fine as anything we have ever seen here. Mr. Stevenson appears to his great advantage as Carlos, afterwards the Marquis del Monte. The part fits him like a glove.

TORONTO.

Grand Opera House (J. B. Sheppard, manager): The only attraction, week of Jan. 21, was Oliver Doud Byron in Across the Continent, the last three nights. Good houses were the rule, especially in the upper tiers. The play is too well known to call for any special mention. John T. Raymond, 31st, 1st and 2d; Only a Woman's Heart co., 5th, 6th and 6th. The new opera, entitled Marina, The Fisherman's Daughter, will be brought out 7th, 8th and 9th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday

DRAMATIC COMPANIES.

Ada Gray: Detroit, Feb. 4, 5, 6; Logansport, Ind., 7; Danville, Ill., 8; Jacksonville, 9; St. Louis, 11, week; Memphis, 18, 19, 20; Chattanooga, 21; Atlanta, 22, 23.

Aiken and Passaic: Lyons, N. Y., 31; Oswego, Feb. 1; Utica, 2; Holyoke, Mass., 4; Milford, 5; Lowell 6; Lawrence, 7; Salem, 8; Lynn, 9; Philadelphia, 18, week.

Annie Pixley (Robert Fulford, manager): Atlanta, Ga., 30, 31; Columbus, 1; Pensacola, Fla., 2; New Orleans, 4, week.

Augustin Daly's Company No. 2: Louisville, Jan. 31, 1, 2; St. Louis, 4, week; Atlanta, Ga., 11, 12. Memphis, 13, 14, 15; New Orleans, 18, two weeks.

Adams' Humpty Dumpty: Staunton, Va., 1; Charlottesville, 2; Newark, N. J., 4, week; Philadelphia, 11, week; Trenton, N. J., 18; Norwalk, Ct., 19; Bridgeport, 20; Springfield, Mass., 21; Worcester, 22; New Haven, Ct., 23.

Agnes Wallace-Villa Co. (Sam. B. Villa, manager): Fort Wayne, Ind., 1.

Abbey's West Lynne Co.: Louisville, 28, week.

Boston Theatre Co. (Jalma): Cincinnati, 28, week; Louisville, 4, week; St. Louis, 11, two weeks.

Boston Theatre Co. (White Slave): Marlboro, Mass., 31; Newport, R. I., Feb. 1; Fall River, 2.

Bench of Kays (Frank Sanger, manager): St. Louis, Jan. 28, week; Cincinnati, 4, week; Brooklyn, 11, week; N. Y. City, 18, two weeks.

Bench of Kays (Dudley McAdow, manager): Wilmington, Jan. 31; Charleston, S. C., 1, 2; Columbia, 4; Augusta, Ga., 5; Savannah, 6, 7; Macon, 8; Columbus, 9; Opelika, Ala., 11; Atlanta, Ga., 12, 13; Rome, 14; Chattanooga, Tenn., 15.

Bella Moore (W. A. Gregg, manager): Johnstown, Pa., 9.

Barney McAuley: Johnstown, Pa., 31, 1; Lancaster, 2; Brooklyn, 4, week; Philadelphia, 11, two weeks; Trenton, N. J., 23; Easton, Pa., 26; Columbia, 27; York, 28; Reading, 29; Wilmington, March 1.

Barry and Fay: Waterbury, Ct., 1; Pittsfield, Mass., 2; Syracuse, 13, 14.

Baker and Farron (L. E. Wood, manager) St. Louis, 28, week; Cairo, Ill., 4; Little Rock, Ark., 5; Hot Springs, 6; Marshall, 7; Shreveport, 8; New Orleans, 11, week.

Bartley Campbell's Siberia: Council Bluffs, Ia., 31, 1, 2; Denver, 4, week.

Bartley Campbell's White Slave: Washington, Jan. 28, week; Richmond, Va., 4, 5, 6; Charlotte, N. C., 8, 9; Savannah, Ga., 12; Augusta, 12; Macon, 13; Atlanta, 14, 15; Montgomery, 16; New Orleans, 18, week; St. Louis, 25, week.

Buffalo Bill (W. F. Cody): N. Y. City, Jan. 28; week; Poughkeepsie, N. Y., 4; Troy, 5, 6; Syracuse, 7; Rochester, 8, 9; Sharon, Pa., 11; Youngstown, O., 12; Akron, 14; Mansfield, 15; Ft. Wayne, Ind., 16; Chicago, 18.

Boston Comedy Co.: Blue Hill, Me., 28, week.

Clara Morris: Indianapolis, 31, 1, 2; Omaha, 6, 7; Denver, 11, week; Chicago, 25, week.

Charlotte Thompson: N. Y. City, Jan. 28, two weeks.

C. B. Bishop: Cleveland, Jan. 28, week.

Chanfrau: Chicago, Jan. 21, two weeks; Burlington, Ia., 6; Milwaukee, 7, 8, 9; Hannibal, Mo., 14, 15.

Carrie Swain: Chicago, Jan. 28, week; Cincinnati, 4, week.

C. A. Gardner (John W. Dunn, manager): Richmond, Ind., 31; Hamilton, O., 1; Middletown, 2; Catlettsburg, 4; Portsmouth, O., 5; Chillicothe, 6; Delaware, 7; Columbus, 8, 9; Cincinnati, 11, week; Washington C. H., O., 18; Circleville, 19; Lancaster, 20; Zanesville, 21; Newark, 22; Mansfield, 23; Elyria, 25; Akron, 26; Canton, 27; Massillon, 28; Alliance, 29.

Clayburgh Creole Co: Springfield, O., 31; Columbus, 1; Urbana, 2; Bellefontaine, 4; Kenton, 5.

C. L. Davis: Williamsburg, Jan. 28, week; Hornellsville, 4; Erie, Pa., 5; Norwalk, O., 6; Detroit, 7, 8, 9.

Charles Collins: Malone, N. Y., 5 to 8.

C. B. Palmer Dantes Co.: (C. S. Wood, manager): Philadelphia, Jan. 28, week; Trenton, N. J., 4; Morristown, 5; Batavia, 7; Newark, N. J., 11, week.

Devil's Auction (Frank Gardner, manager): Jamestown, N. Y., 31; Buffalo, 4, week.

Denman Thompson: Brooklyn, Jan. 28, week; N. Y. City (Mt. Morris), 4, week; Philadelphia, 11, week; Reading, Pa., 18; Harrisburg, 19; Williamsport, 20; Scranton, 21; Wilkesbarre, 22; Trenton, N. J., 23; Boston, 25, week.

Dion Boucicault: Lynn, Mass., 31; Worcester, 1, 2; Lawrence, 4; Manchester, N. H., 5; Haverhill, Mass., 6; New Bedford, 7; Brockton, 8; Waltham, 9; N. Y. City, 11.

Draper's Uncle Tom Co.: Rock Island, Ill., 31 Iowa City, 1; Des Moines, 2.

Edwin Booth: Philadelphia, Jan. 21, two weeks; Baltimore, 4, two weeks; Boston, 18, two weeks.

Eunice Goodrich: Fulton, Ky., 31; Paducah, 1, 2.

Fanny Davenport (Fedora): Memphis, 31, 1, 2; New Orleans, 4, week; Mobile, 11; Montgomery, 12; Augusta, 13; Savannah, 14.

Florence Gerald Co.: Lake Charles, La., Jan. 31; Vermillionville, 1; Plaquemines, 2; New Iberia, 4; Morgan, 5; Thibodeaux, 6; New Orleans, 7, week.

Frank Mayo (Sheridan Corbyn, manager): Leadville, Jan. 31, 1, 2; Sedalia, 4; Canyon City, 5; Georgetown, 6; Central City, 7; Greeley, 8; Cheyenne, W. T., Feb. 9; Fremont, 11; Omaha, Neb., 12, 13; Council Bluffs, Ia., 14; Des Moines, 15, 16; Cedar Rapids, 18; Clinton, 19; Sterling, Ill., 20; Rockford, 21; Dubuque, Ia., 22.

Floradora: Pittsburg, 28, week; Washington, 4, week; N. Y. City, 18, two weeks.

Flockton's Flying Dutchman Co.: Ottawa, Ill., Jan. 30, 31; Davenport, Ia., 4, 5; Alton, Ill., 6, 7.

Fred. Warde (John J. Collins, manager): Lexington, Ky., Jan. 31, 1, 2; Cincinnati, 4, week.

Fun on the Bristol. No. 1: Tunkhannock, Pa., Jan. 31; Elmira, N. Y., 1; Hornellsville, 2; Buffalo, 4, 5, 6; Rochester, 7; Syracuse, 8, 9.

Fun on the Bristol. No. 2: N. Y. City, Jan. 28, two weeks.

Fun in a Boarding School: New Orleans, 11, week.

Gus Williams (J. H. Robb, manager): N. Y. City, 21, two weeks; Hartford, Ct., Feb. 4; Worcester, Mass., 5; Springfield, 6; New Britain, Ct., 7; Bridgeport, 8; New Haven, 9; Scranton, Pa., 11; Pittston, 12; Wilkesbarre, 13; Williamsport, 14; Shamokin, 15; Pottsville, 16.

Girl That I Love Co.: Bradford, Pa., 1, 2; Buffalo, 4, week.

Genera C. Mills: Akron, O., Jan. 29, 30, 31; Meadville, Pa., 1; Corry, 2; Jamestown, N. Y., 3; Hornellsville, 6; Oswego, 7; Binghamton, 8; Port Jervis, 9; Brooklyn, 11, week.

Harry Irving: Cincinnati, Jan. 28, week; Columbus, O., 4, 5; Chicago, 11, week.

Haverly's Silver King Co. A (W. H. Brower, mgr): Cincinnati, 4 week; Milwaukee, 11, week; Chicago, 18, two weeks.

Haverly's Silver King Co. B: Atchison, Kan., Jan. 31, 1; Little Rock, 2, 4; Helena, 5; Memphis, 7, 8, 9; New Orleans, 11, week.

Haverly's Strategists Co.: Chicago, 28, week.

Hanlon (John G. Magie, manager): Norfolk, Va., 30, 1, 2; Washington, 3, 4, week; Pittsburg, 11, week; Baltimore, 18, week; Philadelphia, 25, week; N. Y. City, March 3, four weeks.

Hoe Attonement Co. (Frank Chapman, manager): Dayton, 31, 1, 2; Wheeling, W. Va., 4, 5.

Hearts of Oak (James A. Heroe, manager): Milwaukee, 31, 1, 2; Chicago, 4, week; Ft. Wayne, Ind., 11; Kokomo, 12; Frankfort, 13; Lafayette, 14; Terre Haute, 15; Vincennes, 16; Alton, Ill., 18.

Hazleton-Goodsay Co.: Stockton, 30, 31; Sacramento, Cal., 1, 2, 4; St. Louis, 18, week.

Hoop of Gold Co.: Providence, R. I., 28 to 31; Trenton, N. J., 1, 2; Philadelphia, 4, week.

Hanley's McSorley's Inflation Co.: Grand Rapids, Mich., 31; Muskegon, 1; Kalamazoo, 2; Chicago, 4, week.

Harry Lacy's Planter's Wife Co. (Emily Rigl): Rochester, 31, 1, 2; Syracuse, 4, 5; Lockport, 6; Buffalo, 7, 8, 9; Salamanca, 12.

Harry Meredith's Ranch 10: Baltimore, 28, week; Trenton, N. J., 5.

Hanford's Raven's Daughter Co.: Peoria, Ill., 31; Galesburg, 1; Quincy, 2; Pittsfield, 4; Beardstown, 5; Decatur, 6; Mattoon, 7; Paris, 8.

In the Ranks Co.: Philadelphia, 21, two weeks; Pittsburg, 4, week; Cincinnati, 11, two weeks.

John McCullough (W. E. Conner, manager): Worcester, Mass., 31; Hartford, Ct., 1; New Haven, 2; Brooklyn, 4, week.

Joseph Jefferson (H. L. Taylor, business manager): Nashville, 31, 1, 2—close.

Janauschek: Buffalo, 31, 1, 2; Rochester, 4, 5, 6; Elmira, 7; Williamsport, Pa., 8; Norristown, 9; Philadelphia, 11, week.

John T. Raymond (Ariel N. Barney, business mgr.): Toronto, 31, 1, 2; Ottawa, 4, 5; Montreal, 6 to 9; Burlington, Vt., 11; Rutland, 12; Amsterdam, N. Y., 13; Poughkeepsie, 14; Newark, N. J., 15, 16; Brooklyn, 18, week; N. Y. City, 25, week.

J. K. Emmet (George Wilton, manager): N. Y. City, 21, three weeks.

James O'Neill: Chicago, 21, three weeks; Milwaukee, Feb. 14, 15, 16; Springfield, Ill., 20, 21; Cairo, 22; New Orleans, 25, two weeks.

Joseph Murphy (W. G. Davis, manager): Chicago, 28, week; Indianapolis, 4, 5, 6; Dayton, O., 7; Springfield, 8; Chillicothe, 9; Cincinnati, 11, week; Detroit, 18, 19, 20; Grand Rapids, Mich., 21, 22; St. Louis, 25; Saginaw City, 25.

Jeffreys Lewis (John A Stevens, manager): San Francisco, Dec., 24, six weeks; Stockton, Feb. 6; Sacramento, 7, 8, 9; Portland, Ore., 25, two weeks.

Josephine Reiley: Staunton, Va., 30, 31; Lynchburg, 1, 2; Charlotte, 4; Fredericksburg, 5, 6; Richmond, 7, 8, 9; Danville, 11, 12; Charlotte, N. C., 13, 14; Columbia, S. C., 15, 16; Charleston, 18, 19; Augusta, Ga., 20, 21; Macon, 22, 23; Jacksonville, Fla., 25, week.

John A. Stevens: Philadelphia, 28, week.

John Thompson: Atchison, Kan., 31; St. Jos, Mo., 1; Hannibal, 2; Chillicothe, 4; Brunswick, 5; Carrollton, 6; Richmond, 7.

J. Z. Little (E. P. Simpson, agent): Decatur, Ill., 31; Springfield, 1, 2; St. Louis, 4, week.

Jessie James Co. (Barrett's): Lowell, Mass., 31; Portsmouth, N. H., 1.

Kitty Rhoades: Piedmont, W. Va., 1, 2.

Kate Claxton: Cleveland, 4, week; Grand Rapids, Mich., 8, 9.

Kiralfys' Excelsior: Cleveland, 21, two weeks; Philadelphia, Feb. 4, four weeks.

Knights (Mr. and Mrs. George S.): Harlem, 28, week; Philadelphia, 4, week; N. Y. City, 11, week.

Lawrence Barrett (Joseph Levy, manager): Philadelphia, 21, two weeks; Pittsburg, Feb. 4, week; Youngstown, O., 11; Akron, 12; Canton, 13; Columbus, 14, 15, 16; St. Louis, 18, week.

Lizzie May Ulmer '49 Co: Chelsea, Mass., 31; Salem, 1; Lynn, 2; Providence, 4, 5, 6; Newport, 7; Fall River, 8, 9; New Bedford, 11.

Lizzie Harold: Boston, 4, week; Philadelphia, 11, week; Brooklyn, 18, week.

Lizzie Evans: Palestine, Tex., 31; Houston, 1, 2; New Orleans, 4, week; Louisville, 11, week.

Lights o' London (Central; F. A. Dubois, manager): Syracuse, 28, week; Oswego, Feb. 4, 5, 6; Utica, 7, 8, 9; Albany, 11, week; Troy, 18, week; Boston, 25, week; N. Y. City, March 3, two weeks.

Lights o' London (Eastern; B. H. Butler, manager): Scranton, Jan. 30 to 2; Wilkesbarre, 4, 5, 6; Easton, 7, 8, 9; Bethlehem, 11, 12, 13; Allentown, 14, 15, 16.

Lights o' London (Western; Walter Collier, Jr., manager): Cedar Rapids, Ia., Jan. 30, 31; Dubuque, 1, 2; Milwaukee, 4, week; Chicago, 11, week; Detroit, 18, week; Cincinnati, 25, week.

Lights o' London (Southern; Charles Atwood, manager): Chattanooga, Tenn., 31, 1, 2; Rome, Ga., 4, 5, 6; Atlanta, 7, 8, 9; Columbus, 11, 12, 13; Macon, 14, 15, 16; Savannah, 18, week.

Leonard Grover Co.: Detroit, 28, week.

Modjeska: Raleigh, N. C., 31; Richmond, 1, 2; Baltimore, 4, week; N. Y. City, 11, four weeks.

Minnie Maddern (Legrand White, manager): Augusta, Ga., Jan. 30, 31; Savannah, 1, 2; Charleston, S. C., 4, 5, 6; Columbia, 7; Charlotte, N. C., 8; Goldsboro, 9; Richmond, Va., 11, 12, 13, 14; Philadelphia, 18, week.

Mr. and Mrs. McKee Rankin: Baltimore, 28, week; Philadelphia, 4, week; N. Y. City, 11, two weeks.

M. B. Curtis: Piqua, O., 31; Toledo, 1, 2; Ft. Wayne, 4; Danville, Ill., 5; Terre Haute, Ind., 6; Crawfordsville, 7; Lafayette, 8; Beloit, Wis., 9; Janesville, 11; Madison, 12; Oshosh, 13; Portage City, 14; Eau Claire, 15; Stillwater, Minn., 16; Minneapolis, 18, 19, 20; St. Paul, 21, 22, 23.

Mestayer-Barton Co.: N. Y. City, Jan. 28, two weeks.

Milton Nobles: Denver (Tabor Opera House), Jan. 28, week; Cheyenne, W. T., 4, 5; Omaha, Neb., 7; Council Bluffs, Ia., 8; Des Moines, 9; Chicago, 11, two weeks.

Marie Prescott (David Peyser, business manager): Jersey City, 31.

Maggie Mitchell: Topeka, Kas., 1; Lincoln, 2; Omaha, Neb., 4; Des Moines, Ia., 5; Burlington, 6; Keokuk, 7; Springfield, Ill., 8; Peoria, 9; Chicago, 11, week.

Margaret Mather (J. M. Hill, manager): Boston, 4, three weeks.

Mrs. Langtry (Charles Mendum, manager): Boston, 28, week; N. Y. City (New Park), 4, two weeks.

Mountain Pink Co.: Peru, Ind., 31; Ft. Wayne, 1, 2; Toledo, 4, 5; E. Saginaw, Mich., 6; Bay City, 7; Flint, 8; Saginaw City, 9; Jackson, 11; Marshall, 12; Albion, 13; Battle Creek, 14; Kalamazoo, 15; Coldwater, 16; Adrian, 18; Ann Arbor, 19; Hillsdale, 20; Ionia, 22; Grand Rapids, 22; Muskegon, 23.

Madison Square (Esmeralda; H. Rockwood, manager): Williamsburg, 28, week, N. Y. City, 4, week; Baltimore, 18, week.

Madison Square (Young Mrs. Winthrop; E. M. Roberts, mgr.): New Orleans, 28, week; Mobile, 4; Montgomery, 5; Atlanta, Ga., 6; Nashville, 7, 8, 9; Detroit, 11, 12, 13.

Madison Square (Hazel Kirke; Charles A. Haslam, manager): Knoxville, Tenn., 31; Huntsville, Ala., 1; Columbia, 2; Memphis, 4, 5, 6; Cairo, Ill., 7; Vincennes, 8; Henderson, Ky., 9; Evansville, Ind., 11; Terre Haute, 12; Rockville, 13; Indianapolis, 14, 15, 16; Chicago, 18, week.

Madison Square (Rajah; Charles MacGeachy, mgr.) Boston, Jan. 21, two weeks; Buffalo, 4, 5, 6; Rochester, 7, 8, 9; Syracuse, 11, 12; Utica, 13; Troy, 14, 15, 16; N. Y. City, 18, week.

Mestayer's Tourists Specialty Co. (H. W. Brown, manager): Louisville, Jan. 28, week.

Mestayer's Tourists (A. S. Pennoyer, manager): Red Bank, N. J., 31; Pittston, Pa., 1; Mauch Chunk, 2; Pottsville, 4; Reading, 5; Lancaster, 6; York, 7; Lebanon 8; Harrisburg, 9; Cleveland, 11, week.

Morris-Sullivan Shubi Agar Co.: Kansas City, 30, 31; Hot Springs, 6, 7.

Mattie Vickers: Flint, Mich., 31; Grand Rapids, 1; Grand Haven, 2; Chicago, 4, week; Lafayette, Ind., 11; Huntington, 12; Defiance, O., 13; Upper Sandusky, 14; Zanesville, Pa., 15; Wellsville, O., 16; Moorehead, 18; Uniontown, 19; Connellsville, 20.

Nellie Mansell: Kansas City, 31, 1.

N. S. Wood: Philadelphia, 28, week.

Nobody's Claim Co. No. 1 (J. S. Alexander, manager): Syracuse, 31, 1, 2; Brooklyn, 4, week; Port Jervis, 11; Paterson, N. J., 12; Elizabeth, 13; New Brunswick, 14; Trenton, 15; Wilmington, 16; Baltimore, 18, week.

Nobody's Claim No. 2: Kansas City, 31, 1, 2.

Nat Goodwin: Providence, R. I., 31, 1, 2; Brooklyn, 4, week.

Newell's Muldoon's Picnic: Elizabethtown, Ky., 31; Richmond, Feb. 1; Lexington, 2.

Neil Burgess (Fred Burgess, manager): Rochester, 31, 1, 2; Troy, 4, 5, 6; Albany, 7, 8, 9; North Adams, Mass., 11; Greenfield, 12; Manchester, N. H., 13; Bangor, Me., 14; Portland, 15, 16; Portsmouth, N. H., 18; Newburyport, Mass., 19; Salem, 20; Lawrence, 21.

Oliver Doud Byron: Buffalo, 31, 1, 2; Erie, Pa., 7, 8, 9; Ashtabula, O., 11; Elyria, 6; Cleveland, 7, 8, 9; Pittsburg, 11, week; Newcastle, Pa., 18; Oil City, 19; Warren, 20; Jamestown, N. Y., 21; Bradford, Pa., 22; Olean, N. Y., 23; Hornellsville, 25.

Only a Farmer's Daughter (J. Frank, manager): Canton, Dak., 31; Sioux Falls, 1; Sioux City, Ia., 2; Yankton, Dak., 4; Lemars, Ia., 5; Cherokee, 6; Ft. Dodge, 7; Boone, 8; Council Bluffs, 9; Plattsmouth, Neb., 11; Ashland, 12; Lincoln, 13.

Only a Woman's Heart Co.: Belleville, Can., 31; Peterboro, 1; Port Hope, 2; Toronto, 4, 5, 6; Hamilton, 7; St. Catherines, 8; Brantford, 9.

Our Goslins: New Orleans, 28, week.

Our Summer Boarders (Elliot Barnes, manager): Springfield, Ill., 31; Jacksonville, 1; Alton, 2; St. Louis, 4, week; Louisville, 11, 12, 13; Vincennes, Ind., 14; Cairo, Ill., 15; Jackson, Miss., 16; Helena, Ark., 18; Little Rock, 19; Texarkana, 20, 21; Palestine, Tex., 22.

Peck's Bad Boy Co.: Indianapolis, 1, 2; Decatur, Ill., 4; Springfield, 5; Bloomington, 6; Canton, 7; Galesburg, 8; Keokuk, 9, 10; Davenport, 11; Iowa City, 12; Moline, Ill., 13; Rock Island, 14.

Power of Money Co.: Troy, N. Y., 28, week; Meriden, Ct., 4, 5; Stamford, 6; New Haven, 8, 9; Williamsburg, 11, week.

Palmer-Daly Company Co.: Rondout, N. Y., 1.

Robson and Crane: Wilmington, Del., 31; Trenton, N. J., 1; Orange, 2; Newark, 4, 5; Bridgeport, Ct., 7; New Haven, 8; Hartford, 9; Springfield, Mass., 11; Worcester, 12; Providence, R. I., 14, 15, 16.

Rusa (Arthur B. Chase, manager): Lafayette, Ind., 31; Terre Haute, 1, 2; St. Louis, 4, week; Memphis, 11, 12, 13; Nashville, 14, 15, 16; New Orleans, 18, week.

Rice's Surprise Party: Chicago, 28, week; Buffalo, 11, 12, 13.

Rice's Surprise Party No. 2: Akron, O., 31; Grand Rapids, Mich., 1, 2.

Rose Eytinge (Cyril Searle, manager): Galveston, Tex., 31, 1, 2; Hot Springs, Ark., 3, 4.

Roland Reed (Gustave A. Mortimer, manager): Waco, Tex., 30, 31; Dallas, 1, 2; Ft. Worth, 4, 5; Sherman, 6; Denison, 7; Gainesville, 8, Paris, 9; Hot Springs, Ark., 11; Little Rock, 12, 13; Memphis, 14, 15, 16; Evansville, Ind., 18; Terre Haute, 19; Lafayette, 20; Ft. Wayne, 21; Coldwater, Mich., 22; Kalamazoo, 23.

Robert McWade: Detroit, 28, week.

Ryman's 9-and Co.: Ashtabula, O., 31; Franklin, Pa., 1; Mercer, 2; Newcastle, 4; Canton, O., 5; Mansfield, 6; Sandusky, 7; Toledo, 8, 9.

Romany Rye No. 1: Grand Rapids, Mich., Jan. 28, week; Muskegon, 4, 5; Lansing, 6; E. Saginaw, 7, 8, 9; Bay City, 11, 12; Jackson, 13; Fort Wayne, Ind., 14, 15, 16.

Romany Rye No. 2: New Orleans, 21, two weeks; Nashville, 4, week; Louisville, 11, week; Cincinnati, 18, week; Chicago, 25, week.

Rentfrow's Pavilioners: Joplin, Mo., 31; Girard, Kas., 1; Parsons, 2; Ft. Scott, 3; Paola, 4; Ottawa, Ia., 7; Burlington, 8; Emporia, Kas., 9; Topeka, 10; Lawrence, 11.

Strangers of Paris: Albany, 31, 1, 2; N. Y. City, 4, week; Philadelphia, 25, week.

Salsbury's Troubadours: Philadelphia, Jan. 28; week; N. Y. City, 4, week; Brooklyn, 11, week.

Sovereign Comedy Co.: Baltimore, Jan. 28, week; Philadelphia, 4, week; Newark, N. J., 11, 12, 13; Trenton, 14; Easton, Pa., 15; Orange, 16; Boston, 18, week.

Sol. Smith Russell: N. Y. City, 28, week; Philadelphia, 4, week.

Stetson's Co. No. 1: Philadelphia, Jan. 28, two weeks.

Stetson's Co. No. 2: N. Y. City, Jan. 28, two weeks.

Sawtelle Comedy Co.: Fayetteville, N. Y., 28, week.

Stuttz Dramatic Co.: Barnett, Tex., 31, 1, 2; Austin, 4, 5, 6.

Thomas's Black Flag Co.: Cincinnati, Jan. 28, week; Louisville, Feb. 4, 5, 6; Indianapolis, 7, 8, 9; St. Louis, 11, week.

T. W. Keene: (W. R. Hayden, manager); N. Y. City (Nibblo's), Jan. 28, week; Fall River, Mass., 6; Providence, 7, 8, 9; Newport, R. I., 11.

Union Square Stock-Theatre Co.: Brooklyn, Jan. 28, week; Williamsburg, 4, week; Philadelphia, 25, two weeks.

Wyndham Comedy Co.: Chicago, 21, two weeks; Detroit, Feb. 4, 5, 6; Toledo, 7, 8, 9; Cincinnati, 11, week; Washington, 18, week.

William Stafford Co. (Willis Ross, manager): Chattanooga, Tenn., 4, 5; Shelbyville, 6; Murfreesboro, 7; Bowling Green, Ky., 8; Elizabethtown, 9; rest week; Louisville, 18, two weeks.

Wallack Dramatic Co.: St. Louis, Jan. 28, week.

W. J. Ferguson (W. W. Kelly, manager): Vincennes Ind., 2.

W. J. Scanlan (W. H. Power, manager): Montgomery, Ala., 31; Birmingham, 1; Rome, Ga., 2; Atlanta, 4; Athens, 5; Augusta, 6; Macon, 7; Savannah, 8, 9; Charleston, S. C., 11, 12; Wilmington, N. C., 13; Norfolk, Va., 14; Richmond, 15, 16; Baltimore, 18, week.

Wymans (Alf and Lulu): Cincinnati, 4, week.

OPERA AND CONCERT COMPANIES.

Abbey's Opera Co.: Chicago, 21, two weeks; St. Louis, Feb. 4.

Abbott Opera Co.: San Francisco, Feb. 4, four weeks.

Bennett-Moulton Comic Opera Co.: Ithaca, 31, 1, 2; Freeville, 4, 5; Cortland, 6, 7, 8; Ithaca, 9; Waverly, 11, 12, 13; Elmira, 14, 15, 16.

Boston Ideal Opera Co.: Pittsburg, 28, week; Washington, 4, two weeks; Richmond, Va., 18, week; Philadelphia, 25, week; Boston, March 3, two weeks.

Emerson Concert Co.: Joliet, Ill., 7.

Corinne Merrihamen: Cincinnati, 28, week.

Emma Thursby (Concerts): Davenport, Ia., 31.

Fay Templeton: Rich Hill, Mo., 31; Joplin, 1, 2; Carthage, 4, 5; Lamar, 6; Springfield, 7, 8, 9; Fort Scott, Kas., 11, 12; Parsons, 14; Wichita, 16, 17.

Ford's Opera Co.: Pottsville, Pa., 31; Ithaca, N. Y., Feb. 7.

Grau's English Opera Co.: St. Paul, 31, Feb. 1, 2; Chicago, 4, two weeks.

Grau's French Opera Co. (Aimee): Montreal 30, to Feb. 5; Providence, 8, 9; Boston, 11, two weeks.

McCaull's Opera Comique Co.: Philadelphia, indefinite.

McCaull's Casino Co.: Brooklyn, Jan., 28, week; Albany, 4; Syracuse, 5, 6; Buffalo, 7, 8, 9; Chicago, 11, two weeks.

McGibeny Family: Chillicothe, O., 1, 2.

Mapleson Opera Co.: Chicago, Jan. 28, week; Cincinnati, 11, week.

Minnie Hauk (Concerts): York, Pa., 1; Hagerstown, 2; Staunton, Va., 4; Richmond, 5; Lynchburg, 6; Petersburg, 7; Danville, 8; Raleigh, N. C., 11; Greensboro, 12.

Queen's Lace Handkerchief Co. No. 1: St. Louis, Jan. 28, week; Indianapolis, 4, 5; Madison, Wis., 6; Des Moines, Ia., 7; Peoria, Ill., 8; St. Paul, 11, 12, 13; Minneapolis, 13, 14, 15.

Queen's Lace Handkerchief Co. No. 2: Zanesville, O., 31; Columbus, 1, 2; Chillicothe, 4; Portsmouth, 5; Springfield, 6; Dayton, 7, 8.

St. Quinten Opera Co.: Junction City, Kas., 1, 2; Abilene, 4, 5; McPherson, 6; Marion Centre, 7, 8, 9; Newtown, 11; Wellington, 13; Winfield, 15; Wellington, 16, 17.

Steiner's Burlesque Opera Co.: Philadelphia, Jan. 28, two weeks.

Wilbur Opera Co.: Coldwater, 31; Jackson, 1; Ypsilanti, 2; Flint, 4; Ann Arbor, 5; Jackson (return), 6; Detroit, 7, 8, 9; Chatham, Ont., 11; London, 12; Guelph, 13.

MINSTREL COMPANIES.

Barlow-Wilson: Meriden, Ct., 2.

Baird's Mammoth: Findlay, O., 31; Fostoria, 1; Tremont, 2; Detroit, 4, 5, 6; Tiffin, O., 7; Ashland, 8; Akron, 9.

Baird's New: Jefferson City, Mo., 1; Sedalia, 2; Clinton, 4; Nevada, 5; Lamar, 6; Webb City, 7; Joplin, 8; Oswego, Kas., 9.

Callender's (William Welch, manager): Haverhill, Mass., 31; Lawrence, 1; Boston, 4, week; Newport, R. I., 12.

Callender's Georgia: Washington, Jan. 28, week.

Dupree and Benedict's (C. H. Dupree, manager): Akron, O., 4.

Haverly's Minstrels (Clarke's): Bethlehem Pa., 2; Trenton, N. J., 10, 11.

Haverly's Mastodon: Oil City, Pa., 1; Erie, 2; Detroit, 4, 5; Toledo, 6; Cleveland, 7, 8, 9; Chicago, 18, week.

Haverly's Minstrels (Nocross'): Chatham, Ont., 2; Ann Arbor, Mich., 2; Jackson, 4; Battle Creek, 5; Kalamazoo, 6.

Hi Henry's: Ft. Scott, Kan., 31; Oskaloosa, Ia., 1.

Leavitt's Gigantean: Vicksburg, Miss., 31; Jackson, 1; Natchez, 2, 3; Baton Rouge, La., 4; Shreveport, 5; Alexandria, 6; Marshall, Tex., 7; Jefferson, 8; Longview, 9; Houston, 10, 11; Galveston, 13, 14, 15; San Antonio, 18.

New Orleans: Northeast, Pa., 31; Conneaut, O., 1; Painesville, 2.

Thatcher, Primrose and West's: Boston, Jan. 28, week; Worcester, Mass., 6; Philadelphia, 11, week.

VARIETY COMPANIES.

Bayliss and Kennedy's Bright Lights: New Haven, Ct., Jan. 28, week; N. Y. City, 4, week; Buffalo, 11, week.

Beaumont Female Minstrels: Minneapolis, Jan. 28, week; Mankato, Minn., 4; Sioux City, Ia., 5; Council Bluffs, 6, 7; Omaha, Neb., 8, 9.

Castle's Celebrities: Newark, N. J., Jan. 28, week; Hartford, Ct., 4, week; Boston, 11, week; Montreal, 18, week; Albany, 25, week.

Canary's Co.: Boston, Jan. 28, week; N. Y. City, 4 two weeks.

Davene's Attractions: Buffalo, Jan. 28, week; Cincinnati, 4, week.

Evans, Bryant and Hoey's Metzons: N. Y. City, Jan. 28, two weeks; Brooklyn, 11, week; Philadelphia, 18, week; Baltimore, 28, week.

George France: Dayton, O., 31, 1, 2; Cincinnati, 4; week; Louisville, 11, week.

Harry Meiken's Co.: Brooklyn, Jan. 28, week; Philadelphia, 4, week; Baltimore, 11, week.

Harry Watson Co.: Kingston, N. Y., 31.

Howard Athenæum Co.: Philadelphia, Jan. 28, week; Baltimore, 4, week.

Ida Siddons' Blondes: N. Y. City, Jan. 28, week; Brooklyn, 4, week; Boston, 11, week.

Kennell Co.: Cincinnati, Jan. 28, week; Chicago, 4, week; Detroit, 11, week; Pittsburg, 18, week; Philadelphia, 25, week.

Manchester-Jefferson Co. (H. W. Williams, mgr.): Indianapolis, Jan. 28, week.

M. B. Leavitt's Renze-Santley Co.: St. Louis, Jan. 28, week; Indianapolis, 4, 5, 6.

M. B. Leavitt's All-Star Specialty Co.: Ft. Wayne, Ind., 1; Kokomo, 2; Milwaukee, 4, week; Chicago, 11, week; San Francisco, March 3.

Mano Humpty Dumpty: Opelika, Ala., 31; Columbus, Ga., 1; Eufaula, Ala., 4; Montgomery, 5; Greenville, 6; Mobile, 8.

Pat Rooney: Brockton, Mass., 31; Providence, R. I., 1, 2; Woonsocket, 4; Norwich, Ct., 5; Meriden, 6; Waterbury, 7; New Haven, 8, 9; N. Y. City, 11, week.

Renfo-Santley Co. (Sam T. Jack, manager): Denver, 28, week; Georgetown, Col., Feb. 4; Central City, 5; Golden, 6; Cheyenne, W. T., 7; Ft. Collins, 8; Boulder, 9; Colorado Springs, 11; Pueblo, 12; Fort Collins, 13; Cheyenne, 14; Laramie, 15; Rawlins, 16.

Stevens-Gray Co.: Baltimore, 28, week.

Sullivan's Mahoney's Raffle Co.: Detroit, 28, week.

Two Johns Co.: Pittsburg, Jan. 28, week; Johnstown, Pa., 4; Altoona, 5; Harrisburg, 6; Shamokin, 7; Pottsville, 8; Reading, 9; Baltimore, 11, week; N. Y. City, 18, week.

Whitney and Lane's Majesty: Louisville, 4, week; Indianapolis, 11, week.

Donald McKay's Indian Troupe: Altoona, Pa., Jan. 21, eleven days.

MISCELLANEOUS.

Ringo's Mammoth Show: Kansas City, Feb. 4, two weeks; Milwaukee, 11, two weeks.

Howorth's Hibernica: Milton, Pa., 31; Williamsport, 2.

Prof. Geo. Bartholomew's Equine Paradox: Paterson, N. J., 28, week; Allentown, Pa., Feb. 4, week; Harrisburg, 11, week; Lancaster, 18, week; Providence, R. I., 25, week; Lynn, Mass., March 3, week; Salem, 10, week.

Prof. Reynolds (Mesmerist): Detroit, Jan. 28, three weeks.

Royal Marionettes: Austin, 1, 2.

Royal Japanese Troupe: Brantford, Can., 31; Hamilton, 1, 2.

Tony Denier's Humpty Dumpty: Newburyport, Mass., 31; Portland, Me., 1, 2.

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TELEGRAPHIC NEWS.

A Very Close Connection.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, Jan. 30.—The first reality of the proposed mild Winter, Monday, had a benefit effect on the theatres. Haverly's Mastodons, at the Academy of Music, had full houses Monday and Tuesday nights. Minnie Hauk's concert at Wehle's was also well patronized, the auditorium being comfortably filled. Nobody's Claim, on Tuesday, attracted a very large house.

Dowse's Allied Attractions, at the Adelphi, also had a full house. Monday night's jam was somewhat lessened by a rumor that they could not connect. True enough, they were in a snow-bank between here and Pittsburg for six hours, but thawed out in time to reach here at six P. M.

Hazel Kirke.

[BY TELEGRAPH TO THE MIRROR.]

ROME, Ga., Jan. 30.—The Hazel Kirke company under Charles Haslam's management is detained in Birmingham, Ala., by the sudden and dangerous illness of Maude Osborne. The advance sale for the unfilled date here (last night) was very large, and there is much disappointment.

Smoky City Openings.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Jan. 30.—The Boston Ideals, at Library Hall, had the best opening night. The audience was large, fashionable and enthusiastic. Fatinitza was admirably done from a vocal point of view.

The Florences opened in Mighty Dollar at the Opera House to only a fair audience.

The Two Johns, at the Academy, is doing a large business. The Drummer-Boy of Gettysburg, at the Lyceum, is doing fairly. The Phœnix is still closed.

Badly Muddled Opera.

[BY TELEGRAPH TO THE MIRROR.]

NEW ORLEANS, Jan. 30.—In my letter I announced that Rose Eytinge would shelve A Winter's Tale. This turns out to be untrue.

The Havana trip of the French Opera company is off. An effort, it is said, will be made to continue the Artists' Association at the French Opera House. The whole business is in a muddle. Grau's agent is hanging on in the expectation of eventually getting his pick of the artists.

A large and fashionable audience greeted Young Mrs. Winthrop at the Academy. The play is very well received.

Rice's Pleasure Party opened at the Grand Opera House on Sunday night to the largest audience of the season, but business dropped considerably on Monday night, as the performance was a great disappointment. J. M. Johnson, late with Dupree and Benedict's Minstrels, joined the Party here.

Rooney Rye opened its second week at the St. Charles to a splendid house.

The Hess Opera company sailed on Monday for Vera Cruz. They go for a ten weeks' tour of Mexico. The roster includes fifty-seven people. The manager failed to secure a single member of the unfortunate Defosses company, although he had contracts with several of them. The Hess company opens here on its return from Mexico.

The weather is fine, and business is generally good.

The Unfortunate Denver Academy.

[BY TELEGRAPH TO THE MIRROR.]

DENVER, Jan. 30.—The Academy of Music had a narrow escape from total destruction by fire yesterday morning. The loss will amount to $5,000. The Rentz-Santley troupe, under Sam T. Jack's management, had opened for a week the night previous. As their wardrobe is extant, their loss was slight.

In Perhapolis.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Jan. 30.—Henry Irving at the Grand, Jahns at Robinson's and The Black Flag at Heuck's were all largely patronized on Monday night.

Kernella, Wheatley and Trainor's Specialty combination opened a week's engagement at the People's, Sunday night, to one of the largest and most appreciative houses of the season. Little Corinne and her Merriemakers entertained a large audience very acceptably at Havlin's the same evening.

J. J. Rosenthal, familiarly known as Jake, and well known locally as the energetic press agent of Havlin's Theatre, has severed his connection with Manager Havlin.

A Reported Resignation.

[BY TELEGRAPH TO THE MIRROR.]

ALBANY, Jan. 30.—Margaret Mather, at the Leland, Monday night, as Juliet, and Tuesday evening as Julia, was greeted with only fair houses.

At Music Hall, Monday evening, Grau's French Opera company attracted a big house.

The *Argus* of Wednesday announces "by authority" the resignation of Kate Forsyth from Brooks and Dickson's In the Ranks company.

A Compliment to Cheik.

[BY TELEGRAPH TO THE MIRROR.]

AUSTIN, Tex., Jan. 29.—Roland Reed packed Hyde's Opera House last night. The State [illegible] assembled in a body and highly enjoyed [illegible] of Dick Smythe.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

[illegible], R. I., Jan. 30.—Maubury and Overton's Hoop of Gold company opened at Low's Grand Opera House last night to very fair house. John Stetson's Comedy company, at the Providence, in Old Love Letters and Confusion, had a good house.

HARTFORD, Ct., Jan. 30.—Callender's Colored Minstrels showed to a "standing-room-only" house at Roberts' Opera House Monday night, giving a very satisfactory performance.

CLARKSVILLE, Tenn. Jan. 29.—William Stafford appeared here last evening, in Hamlet, to the largest house of the season. Excellent satisfaction given.

JAMES T. WOOD,
Manager Opera House.

OMAHA, Jan. 27.—Haverly's Silver King played the largest two nights' engagement known in the history of Boyd's Opera House. The Saturday matinee exceeded their best matinee by $56.

CHARLES L. ANDREWS.

PLATTSBURG, N. Y., Jan. 26.—Only a Woman's Heart to-night turned away people. Star, play and company among the best ever in our city.

J. D. EDWARDS,
Manager Opera House.

The Wages of Sin.

While Charles Maubury is managing The Hoop of Gold on the road, his partner, Mr. Overton, is in England selecting new plays. Speaking on the subject, Mr. Maubury said to a MIRROR reporter on Monday:

"Up to the holiday season, nothing but success attended us; but, naturally, things became dull then. However, they are looking bright again."

"You have secured The Wages of Sin for next season, have you not?"

"Yes, and I think it will be a greater attraction than our present piece. Mr. Overton is in the cast in London. It is by Frank Harvey, who has written some of the most successful melodramas produced in London during the past fifteen years.

A Very Bad "Break."

In an unguarded moment the proof-reader impressed into service as a copy-holder the general utility man of THE MIRROR Building. Very soon they were immersed in the monotonous figures of the Dates Ahead. Few errors were found, and the M's were reached in comparative safety. The stillness of a quiet night was unbroken, save by the reader's voice. Everything favored the M's; not a flaw was discovered even in the Madison Square routes. General Utility had a sharp eye on the copy; but when the name of "Milton Nobles" loomed up a sigh escaped him.

"Have you seen Milton Nobles act?" asked the reader.

"No," replied the holder; "but me father made me read his book."

"What book?"

"Parrydise Lost."

The Gay Capital.

PARIS, Jan. 16, 1884.

Trois Femmes pour un Mari, which was brought out at the Cluny on the 11th instant, is a screaming farce. The Cluny under its new management, wise in its generation, has recognised the fact that we have sufficient drama in our daily lives, and that people, after all, would rather be amused than schocked; so they have hung *Vive la comedie!* on the outer wall.

The fun in the new piece hinges upon queer uncles and dutiful nephews. The latter, two young fellows who are great friends, agree to disagree upon the question of matrimony. Andre intends to marry a Miss Juliet, whilst Raoul proposes to remain single. Andre has an uncle, Dubochard, who has experimented considerably, and is a skeptic upon the subject of connubial bliss, for reasons which he explains thus. His first wife made him happy, but was false to him; his second was true, but made him unhappy by her constant scolding; and the third not only made him unhappy, but was false to him as well; so he forbids his nephew to marry. Raoul also has an uncle, a Canadian, who arrives from America accompanied by Miss Victoria, the daughter of a friend, who he intends to marry to his nephew. To prevent the happy consummation of the desires of his uncle, Raoul pretends that he is already married to Euphemie, the daughter of his *concierge*. He has, on a previous occasion, claimed to have been the husband of a girl found in the room of Andre, but at last—a long, lingering last—he marries Victoria, so making "three wives for one husband."

Victoria is an English-speaking girl, who does not know French very well, but she is bound to learn, and carries her dictionary with her. When she is asked a question she generally replies after the subject of the conversation has changed, and thereby causes much amusement. Another funny scene is where Victoria measures the pulsations of her lover's heart with a "cardiometre" (an instrument used by physicians) before she decides to accept him. When it reaches 110 she gives her consent. Notwithstanding the idea which the title may convey, the plot is perfectly innocent, and would bear being played in America; but, at the same time, it is so full of complicated situations that to give a full description of it would necessitate writing the whole play.

It is reported here that Eric Bayley has purchased the sole American right to Le Maitre de Forges, the play in which Mr. Sara Bernhardt achieved a success at the Gymnase, and that he intends to commence legal proceedings at once against certain parties who are infringing upon his rights.

Sigurd, an opera of German descent, which was lately played in Brussels, has been accepted by Mr. Gye, the director of the Covent Garden Theatre, London, and will be produced there during the coming season. Mademoiselle Gavroche is the title of a new comic opera, with music by Hervé, now in active rehearsal at the Renaissance. *Gavroche* is slang, manufactured from words meaning "quiet," "hard" and "dance," and means a girl who can sing and dance.

The following is from an American paper, and may have gone the rounds, but it was new to me, as it may be to some of your readers: A few years ago McKean Buchanan, or "Old Buck," as he was familiarly called, met Charles Couldock at a hotel in Cairo, Ill. The night was disagreeable; the meeting was a merry one. After partaking of a few glasses, a game of poker was proposed. Now, Couldock liked the sport, but he was not an expert; Buchanan was—not that he was ever known to cheat, but always won. In a short time Couldock was "cleaned out" and the party went to bed.

Next morning "Buck" met Charley, and said: "I am going out West on a shooting excursion, but would like to act as well. Do you know the manager at Cheyenne?"

"I do" said the old man.

"Well," said Buck, "I wish that you would give me a line to him."

"Certainly," said Couldock, and he immediately wrote the letter. It ran thus:

CAIRO, Ill., Dec. 7, 1877.

MR. RUMAIN—DEAR SIR:—This will be handed to you by my friend, Mr. McKean Buchanan, an actor of much merit. He comes to your town on professional business. He plays Virginius, Richelieu, Hamlet, Richard III., Shylock and poker. He plays poker the best.

Your obedient servant, C. W. COULDOCK.

Diane de Lys was revived at the Vaudeville on Monday night, but is not specially remarkable for anything save the debut of Mlle. Brandès, who obtained the first prize for comedy at the last Conservatoire, as the heroine.

To-night will be given at the Nouveautés the first performance of L'Oiscan Bleu, a comic opera, in three acts, by Lecocq. This opera was originally to have been produced in Brussels, but the conduct of the manager there in not giving one hundred performances of La Princess des Canaries, as he had promised, so annoyed M. Lecocq that he refused to let it be brought out. Lecocq is a man known all over the world as the composer of La Fille de Madame Angot, Giroflé-Girofla, and Le Petit Duc. He was born in this city in June, 1832; carried off a Conservatory prize for harmony in 1850, and a second prize for fugue two years later. Then he taught music in the Notre Dame de Lorette, and then Jacques Offenbach gave him a lift in the world. Offenbach, who was then at the Bouffes, had thrown open to competition the music of an operetta in one act, and two scores, one by Bizet, the other by Lecocq, were found worthy of acceptance. This was in 1858, and the next year he wrote a partition for the Folies-Nouvelles; but it was so badly received that he became discouraged and returned to his pupils. In 1864 his name suddenly appeared on the bill at the Folies-Marigny, where he gave a series of operettas. Since then he has had one continuous "boom." When the war and the Commune came he concluded to go to Brussels, where, in 1872, he produced the Cent Vierges. It was so successful that it was produced in Paris, and after it came the Fille de Madame Angot and the others so well known. M. Lecocq is a small man with long hair, thick black moustache, and spectacles in front of two sparkling eyes. He is very rich, is in love with his art, cats and old books, and is seldom seen in public.

On Saturday next (the 19th instant) Manon, a new comic opera, will be produced at the Opera Comique.

MENTOR.

Professional Doings.

—Mr. and Mrs. Buckstone return to Wallack's next season.

—Louise Muldener, leading lady, will be at liberty after Feb. 10.

—Mabel Stirling has been engaged by Tony Pastor for his burlesques.

—Cyril Elton, a young English actor, has just arrived in New York.

—Lillian Ashby has taken Margaret Lanner's place in Passion's Slave.

—George Woodman, of Rhea's company, has married Eugenie Lindeman.

—Laura Don has been engaged to appear in Frank Mayo's new play, Nordeck.

—Mrs. Charles Edmonds remains with Mrs. Langtry for the rest of the season.

—Godchaux is supplying armor for the Princess Ida which will cost $3,000.

—Haverly's Comedy Theatre on Broadway is to be renamed the Gaiety Theatre.

—Thomas W. Barry has been re-engaged as private secretary by Bartley Campbell.

—Heuck's Theatre, Cincinnati, will hereafter be known as the People's Theatre.

—J. K. Emmet is about to reproduce his Fritz in Ireland. It is now in rehearsal.

—Eddie McArdle has been engaged as advance agent of Fun on the Bristol No. 2.

—James R. Smith, of Slavin and Smith, is in town arranging for additional printing.

—The Cosmopolitan is still closed, and exhibits no sign of approaching re-opening.

—In the Ranks goes to San Francisco next Summer. It will be put on at the Baldwin.

—Mrs. Tom Thumb has taken Bunnell's Museum in Brooklyn, and will soon open it.

—Fred Bond, now with Sol Smith Russell, has been engaged by Augustin Daly for three years.

—Maubury and Overton, the Hoop of Gold managers, have secured Frank Harvey's Wages of Sin.

—The advance sale of the Emma Abbott engagement in San Francisco has already reached $4,000.

—The Ace of Clubs is in active rehearsal, and Stetson's company will soon produce it on the road.

—Miles and Barton have already begun to negotiate for artists for the season of '84–'85 at the Bijou.

—C. C. Shorter is to succeed W. H. Vigal in the management of the Opera House at Eufaula, Ala.

—The souvenirs given away recently on the fiftieth night of the opening at the Bijou were very pretty.

—H. A. Weaver, late with Effie Ellsler's company, is doing very good work with John T. Raymond.

—W. H. Bingham, late with Stetson, will manage Leon and Cushman in their forthcoming tour.

—No one can complain that the American drama is not attracting a fair share of attention this week.

—Callender's Minstrel Festival plays a week's engagement at Colville's Theatre, beginning Feb. 18.

—Fred Turner, once well known with Rice's Evangeline company, is dangerously ill at his home in this city.

—On Saturday, at the last performances of The Beggar Student at the Casino, souvenirs will be distributed.

—A recent addition to the Irish-American population of Jersey City has been christened Hazel Kirke Maloney.

—John F. Sheridan sailed from England for Australia on Monday, accompanied by his Fun on the Bristol company.

—Manager Hicks, of the Hoop of Gold, spent Sunday and Monday in the city. He has ordered new printing.

—John Parselle was advised by his doctor not to give up acting, as inactivity would be detrimental to his health.

—P. S. Gilmore will go to Europe next Summer. The management at Manhattan Beach desired to re-engage him.

—It is believed that Mrs. Langtry has abandoned her intended Australian tour. She will, nevertheless, go to San Francisco.

—John Queen, of Harrigan and Hart's company, is convalescent. He will shortly resume his place in Cordelia's Aspirations.

—Michaelis' costuming establishment, at 324 Fifth avenue, is one of the finest in the country. It has a very select patronage.

—Morris Greenwall is in San Francisco pending the final arrangements for the tour of his American attractions in Australia.

—The Rajah has travelled during the last fourteen weeks seven thousand three hundred and nine miles. He kept the count himself.

—Edith Ainsworth and Clarence Heritage were lately married. Both are members of Barry and Fay's Irish Aristocracy company.

—A Scandinavian company is touring Minnesota and the Northwest, playing Swedish dramas. There is a large Norwegian and Swede population in that country.

—Harry Rockwood and Charles E. Blanchett will go to California the coming Spring in the interests of the Madison Square Theatre.

—Edwin Browne will shortly take a concert company to the West Indies. He is engaging vocal and instrumental talent and other attractions.

—A burlesque on The Beggar Student will be produced next week by Thatcher, Primrose and West. William Carleton is the perpetrator.

—Abbey has had compiled a photograph-album of his operatic staff, including vocalists, musicians and all, from the highest to the lowest.

—John T. Raymond returns to the Fourteenth Street Theatre on Feb. 11. He will repeat For Congress, the hit of his last engagement.

—A strong company has been formed from F. W. Bert's California forces to support W. E. Sheridan and Louise Davenport in the legitimate.

The Eden Musee, on Twenty-third street, is almost ready to open. Moulders and artists are now at work in the building on models and scenery.

—George S. Knight will produce his new comedy by Charles Gaylor, entitled Pumpkin Creek Politics, at Havlin's Theatre, Cincinnati, March 2.

—Stephen Cone has been appointed treasurer of the Third Avenue Theatre. Alfred Bouvier has replaced him as business manager for Kate Claxton.

—W. H. Lytell left the city for Manitoba yesterday with a company. He will play all Bartley Campbell's pieces and the Lights o' London by authority.

—Helen Brooks, who is supporting Jeffreys Lewis in La Belle Russe in California, has received praise from the press for her performance of the soubrette part.

—J. W. Ransone and his wife have been engaged for the season with Rice's Fun on the Bristol company No. 1, J. Carroll, who played the Widow, having retired.

—Charles Ford has bought from Linn and Company the right to Madame Boniface, the new comic opera. Théo will do the piece in French next September at Wallack's.

—George Vandenhoff, Jr., is winning encomiums in every town and city in which he plays. He will soon have established for himself an enviable position as a light comedian.

—The professional and newspaper element contributed not a little to the Keene ovation at Niblo's on Monday night. They led the applause and were more boisterous than the "gods."

—Harry Edwards informed a MIRROR man yesterday that Deception had made the biggest hit, financially, of the season at Wallack's. The reporter learned from the call-list that Lady Clare is in daily rehearsal for early production.

—Gordon and Magee's Lost in London company opened in Burlington, N. J., on Monday night. It includes W. H. Stuart, George Symonds, Harry Lewis, George Sands, Williams and Morton, Ada Wallace, Irene Curtis and Nellie Aldine.

—Goldberg, the magician, will open a hall for magical entertainments uptown, near Fifth avenue, shortly after Lent. The place will seat 400 and will be called Goldberg's Hall of Mystery. The magician has bought all of Heller's apparata.

—Edwin Milliken, of the Boston Theatre company, has written a drama in five acts, the scene of which is laid in and around New York City. It contains the usual novel mechanical effects, and is now in the hands of a well-known star for perusal.

—C. H. McConnell is to make some radical changes in his Chicago theatre the coming Summer. The offices and stores are to be torn out, and the interior remodelled. The house will hereafter be known as the Haverly Theatre, not Haverly's.

—The opening of a new opera house was an event in Columbia, Mo., last week. An M. S. Young Mrs. Winthrop company was the attraction. The seating capacity is 1,250, and the stage is 33 by 57. Two energetic men, Shields and Lawson, are the managers.

—Manager Crouse of the Salsbury Troubadours has issued a splendid three-sheet hanger illustrating their new piece, Three of a Kind. All the picture-cards in a pack are spread amid the spray of a bottle of champagne, and represent the heads of the company in various characters.

—Lizzie McCall has left the Stetson management. She has been ill, but is now convalescent.

—Rehearsals of Princess Ida are progressing at the Boston Museum. The members of the company speak in glowing terms of the music.

—William Murray, doorkeeper at the Fifth Avenue, is a veteran employee of Stetson's. His civility and politeness are much tried by people desirous of seeing the manager.

—Gus Williams opens at Haverly's Comedy Theatre on Broadway, May 26, for a season of ten weeks, when he will produce two new plays by Joseph Bradford and Fred. Maeder.

—To ensure his good faith with Cincinnati patrons, Colonel Mapleson, it is said, has deposited with one of the local banks the sum of $10,000 as a guarantee that the trio, Patti, Gerster and Josie Jones Yorke, will all be heard during the week of Feb. 11 at Heuck's New Opera House.

—Colonel Wood has obtained possession of the lease of the Olympic Theatre, Chicago, and will remodel it into a museum and theatre such as he used to control in days gone by. He would like to take possession of the house at once, but Manager Emmett wants a steep premium to let go.

—The Palmer-Daly company are playing on the New England circuit in a funny skit called Vacation; or, Harvard vs. Yale. A criterion of their success is the fact that, although they have been on the road but a few weeks, they have already played many return dates, and to increased business.

—B. J. Hagenbuch and G. C. Ashbach, of Allentown, Pa., have closed their business connection. Mr. Hagenbuch will receive all business communications intended for the Academy of Music in that city. During the Summer the interior of the Academy will be thoroughly overhauled and refurbished.

—Messrs. Slavin and Smith are augmenting John E. Owens' company with the best available people. The star will reopen at the Euclid Avenue Opera House, Cleveland, for a week, and play De Boots, Solon Shingle, Butterby, in the Victims; Spruggins, in Forty Winks; and Middlewick, in Our Boys.

—W. L. Gleason and Mina Crolius have joined the reorganized Princess Chuck company to do leading business. Mr. Gleason still emphatically refutes Mrs. Eva Post's statement regarding the "New York Combination." He brings several of the disbanded company to bear evidence in his favor.

—A stock company will erect an opera house in Chicago during next year. The names of the incorporators are P. E. Stanley, Edward Koch, Charles Henrotin and W. D. Kerfoot. The site is on a prominent corner in the business part of the city, now occupied by a block of business offices. The cost is to be somewhere between $300,000 and $500,000. Oscar Cobb, theatrical architect, has the plans nearly ready.

—No. 2 Fun on the Bristol company opens in San Francisco Feb. 11, filling the dates of Rice's Pop. The following people are engaged: Edwin Byron, Bobby Newcomb, J. A. Shepherd, Frank Bush, George A. Schiller, Carrie E. Drury and others. George Lederer will manage, and Walter Jay Lamb is the treasurer. All the Eastern novelties, including Rosenfeld's topical songs, have been secured, and the piece condensed into two acts.

—After considerable litigation, The Ace of Clubs will be produced at the Globe Theatre, Boston, on Monday night. Mr. Stetson has selected the cast from his own people, many of whom are disengaged by the closing of The Duke's Motto and Glass of Fashion companies. After the Boston engagement, the Ace goes on the road. Mr. Stetson is very buoyant over the success of Confusion, and a third company will probably take the road in a few weeks.

—The city of Bridgeport, Ct., was deluged with handbills on Monday of this week, announcing that Lila Russell would give an entertainment at which "ladies would not be admitted" and "bald-headed men take the front seats." A large audience assembled at the Opera House to see a performance that proved to be the worst in all respects that was ever attempted. Those who went to see a nasty show were thoroughly disappointed, and in consequence they started a small riot. An attempt was made to mob the company.

—Charles Frohman has arranged to produce several novelties at the Baldwin Theatre, San Francisco, which he represents in New York. Excepting three weeks, the season is filled up to Christmas. Among the attractions are Langtry, Clara Morris, Emma Abbott, Nat Goodwin, Brooks and Dickson's companies, and the run of Madison Square. Emma Abbott opens on Monday night, and the advance sale so far is unequalled. "I am going out there in about two months," said Mr. Frohman, "to put in operation a scheme that will be of great advantage to travelling companies—if successful."

—Frederick Warde closes a three months tour in the South this week. During this time he appeared in nearly every Southern city. The manager has received several offers for his appearance in this city this season, but has decided to keep his star out of New York for the present. Mr. Warde will be seen here next season in a round of legitimate characters and in the new tragedy entitled Mermoon. The latter piece is in blank verse, and the scenes are laid in ancient Egypt. It will require the services of one hundred and fifty people in its representation, and will permit of magnificent scenic display.

—Ben Baker, secretary of the Actors' Fund, requests THE MIRROR to warn prominent professionals to be cautious in interesting themselves in distressed people. Many fraudulent applications are received. This week Mr. Baker discovered that one applicant was not only receiving ten dollars a week from the Elks, but owned a well furnished house and kept boarders. There are now sixteen people on the weekly roll receiving relief, and eight more applications come before the Fund committee at their weekly meeting to-day. This represents an outlay of about $200 a week, in addition to the drain upon the Fund for funeral expenses.

—As Lord Bacon has been named a yoke-fellow with Shakespeare, or even as the true Shakespeare of which our Bard of Avon is merely the columbration, his "Essays," as published in a neat volume by Routledge and Sons (in the capital series known as "Morley's Universal Library"), may be expected to have an interest for all readers of this journal. They are pregnant before all other essays, in wisdom, circumspection, sagacity and practi-

cal suggestiveness. Many single axioms involve the philosophy of a lifetime and restore the wanderers from the true path of common sense to sanity and useful methods of thinking and acting. So far as any thinker may go in meditating upon human life and its ways, he cannot outgo Lord Bacon in he master lessons recorded in this book.

NEW PARK THEATRE.
Broadway and 35th Street.
John A. Stevens, Prop. | J. B. Mertens, Manager

THIS WEEK.

MATINEE WEDNESDAY AND SATURDAY.

THE GREATEST HIT OF THE YEAR
The press and public unanimous in its praise. The new Emotional Drama by CELIA LOGAN, entitled
THAT MAN.
THAT MAN.
Presented with entirely new scenery and great star cast, including
AGNES BOOTH,
BARTON HILL, HARRY ALLEN,
MARGARET LANNER and others.

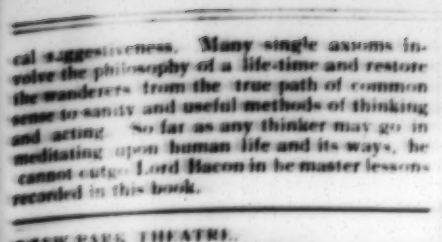
RESERVED SEATS, 50c., 75c. AND $1.

GRAND OPERA HOUSE.
Lessee and Manager - Mr. Henry E. Abbey
Reserved seats (orchestra circle and balcony), 50c.

THIS WEEK.
Every Evening at 8, Wednesday and Saturday Matinees at 2 o'clock.
SOL SMITH RUSSELL as TOM DILLOWAY, in
EDGEWOOD FOLKS,
introducing Mr. Russell's famous Songs, Sketches, &c.,

NEXT WEEK:
The Madison Square Theatre success,
ESMERALDA.

MADISON SQUARE THEATRE.
24th St. and Broadway.



THE NEW PLAY.

Characters by Georgia Cayvan, Liska Von Stamwitz, Marie Burroughs, Mrs. Whiffen, George Clarke, Thos. Whiffen, W. J. LeMoyne, Richard Mansfield.

FOURTEENTH ST. THEATRE.
Corner Sixth Avenue.
Second and last week but one of the renowned
J. K. EMMET.
Every evening at 8. Saturday, only Matinee, at 2.
UNSER FRITZ, THE BOHEMIAN.
UNSER FRITZ, THE BOHEMIAN.
Feb. 4—Last week most positively.
FRITZ IN IRELAND.
Houses Crowded to the Doors. Avoid Speculators.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - - - - - Manager.
Positively Last Week of Millocker's Successful Opera Comique,
THE BEGGAR STUDENT
by the
McCAULL COMIC OPERA COMPANY.
50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12,
"America's handsomest place of amusement."
Every Evening at 8. Saturday Matinee at 2.
MONDAY, FEBRUARY 4,
The grandest and most complete production of Opera Comique ever seen in this country,
Johann Strauss' sparkling Operetta,
THE MERRY WAR.

MR. AND MRS. M'KEE RANKIN'S
THIRD AVENUE THEATRE.
(3d av. and 31st st.)

MATINEES WEDNESDAY AND SATURDAY.

THIS WEEK.
MR. GUS WILLIAMS,
In Joseph Bradford's Rattling Comedy,
ONE OF THE FINEST.
Monday, February 4—THAT MAN.
Popular prices.

TONY PASTOR'S THEATRE.
14th Street, between 3d and 4th Avenues.
SEATS 50c., RESERVED IN ADVANCE.
Splendid Success! Standing-room Only!
Shouts of Laughter. Roaring Fun.
Dan Sully's Great Irish Play,
MULCAHY'S JUBILEE.
A Companion Picture to Muldoon's Picnic.
TONY PASTOR AND ELEGANT OLIO.
MATINEE TUESDAY AND FRIDAY.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, Lester Wallack.

EVERY EVENING AT 8, SAT. MATINEE AT 2.
Two hours and a-half constant laughter and applause!
AN ENTIRELY NEW COMEDY
entitled
DECEPTION,
With all the care and attention to
CAST, SCENERY AND APPOINTMENTS
invariably given to every production in this theatre.
Box-office open from 9 A. M. to 5 P. M.

PEOPLE'S THEATRE.
Bowery, opposite Spring Street.
Mr. Harry Miner - Sole Proprietor and Manager
Edward L. Rogers - - Business Manager
Reserved seats, 10c., 15c., 20c.
This week only
BUFFALO BILL in THE PRAIRIE WAIF.
The Famous A Great Company
TRIBE OF REAL INDIANS
The handsomest Theatre in the city.
WEDNESDAY AND SATURDAY MATINEE.

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